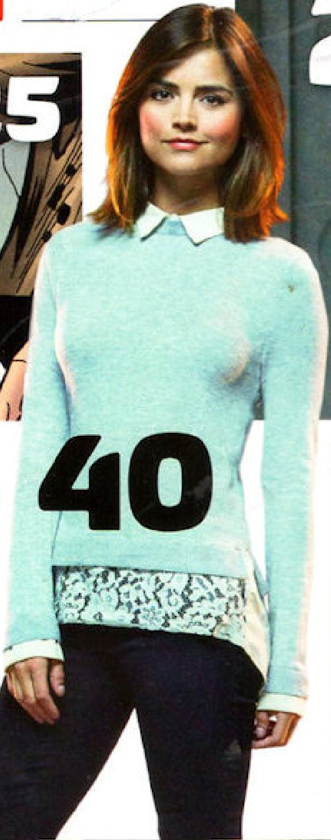
BBC

DOCTOR WHO
MAGAZINE™

ISSUE 491
November 2015
UK £5.99 | US $11.99
panini magazines

Pull to **OPEN**



PREVIEWS

14 **THE MAGICIAN'S APPRENTICE & THE WITCH'S FAMILIAR**
20 **UNDER THE LAKE & BEFORE THE FLOOD**

INTERVIEWS

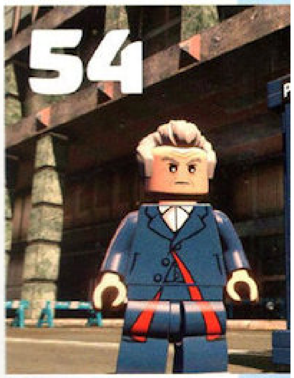
46 **KATE WALSHE** Millennium FX
58 **RAY HOLMAN** Costume design

FEATURES

40 **100 IMPOSSIBLE FACTS**
54 **LEGO DIMENSIONS**
64 **RECASTING DOCTOR WHO**

REGULARS

4 **ASK STEVEN MOFFAT**
5 **GALLIFREY GUARDIAN**
7 **BEYOND THE TARDIS**
10 **GALAXY FORUM**
25 **COMIC STRIP**
Spirits of the Jungle Part Three
37 **RELATIVE DIMENSIONS**
70 **THE FACT OF FICTION**
The War Games Episodes One-Four
82 **THE DWM REVIEW**
92 **CROSSWORD & COMPETITIONS**
94 **COMING SOON**
98 **WOTCHA!**



DOCTOR WHO
THE TIME LORD LETTERS
WARTIME
A PECULIAR EFFECT ON THE BBC
DOCTOR WHO
THE YES MEN
THE EARLY ADVENTURES
DOCTOR WHO
THE THIRD DOCTOR ADVENTURES
PRISONERS OF THE LAKE
THE HAVOC OF EMPIRES
WIN!
92

EDITOR TOM SPILSBURY **DEPUTY EDITOR** PETER WARE **ART EDITOR** RICHARD ATKINSON
EDITORIAL ASSISTANTS MARK WRIGHT, EMILY COOK **COVER ILLUSTRATION** GAVIN RYMILL **POSTER ART** LEE JOHNSON

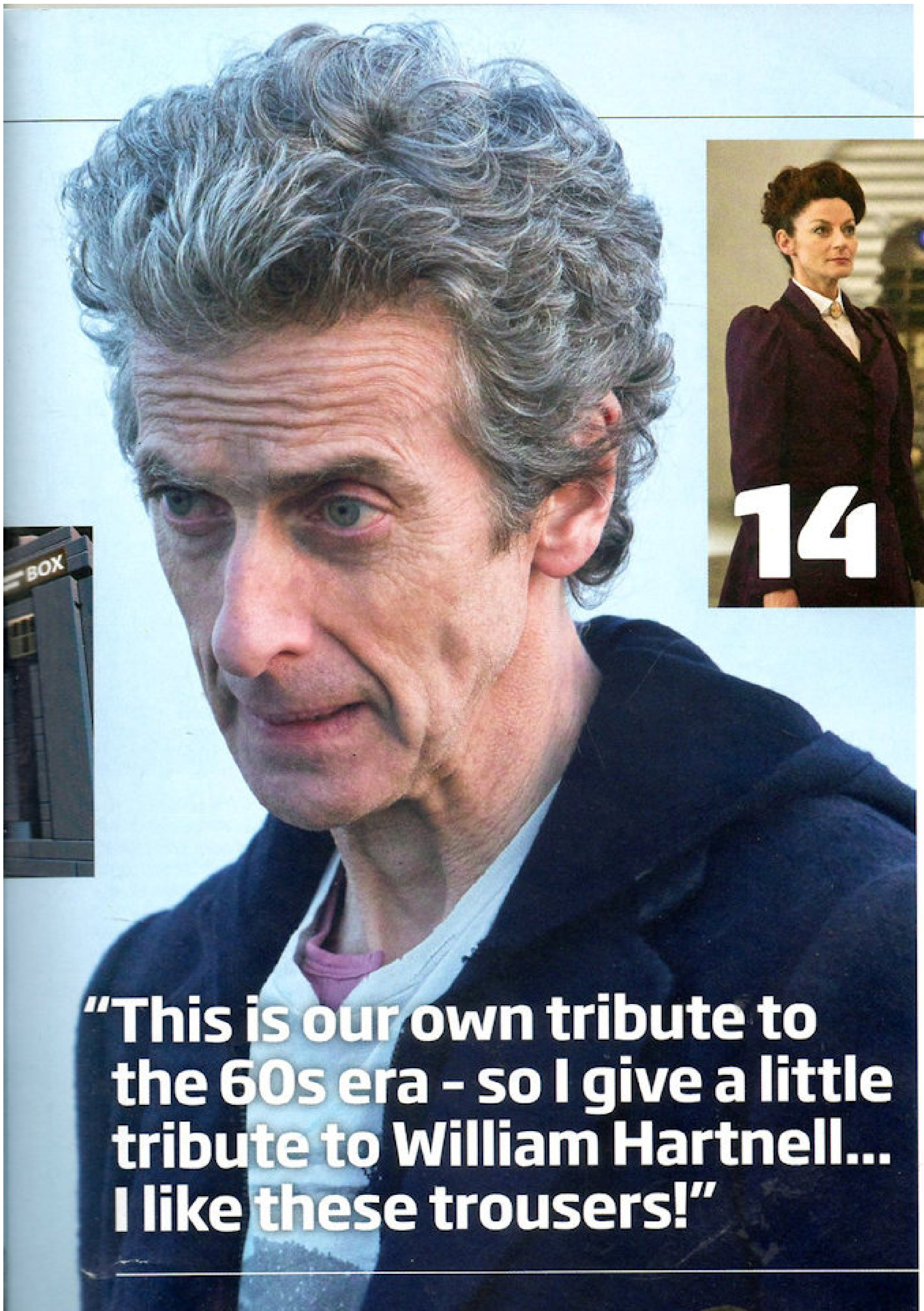
PANINI UK LTD Managing Director MIKE RIDDELL, Managing Editor ALAN O'KEEFE, Head of Production MARK IRVINE, Production Assistant JEZ METEYARD,
Circulation & Trade Marketing Controller REBECCA SMITH, Head of Marketing JESS TADMOR, Marketing Executives JESS BELL, BECCI IRELAND

BBC WORLDWIDE, UK PUBLISHING Director of Editorial Governance NICHOLAS BRETT, Director of Consumer Products and Publishing ANDREW MOULTRIE, Head of UK Publishing CHRIS KERWIN,
Publisher MANDY THWAITES, Publishing Co-ordinator EVA ABRAMIK UK.Publishing@bbc.com www.bbcworldwide.com/uk--anz/ukpublishing.aspx

Thanks this issue to: John Ainsworth, Chris Allen, Ian Atkins, Richard Bignell, Lisa Bowerman, Nicholas Briggs, Kate Bush, Peter Capaldi, Elliot Chapman, Jenna Coleman, Gavin Collinson, Emma Cooney, Sandra Cosfeld, Michael Cregan, Russell T Davies, Albert DePetrillo, John Dorney, James Dudley, Caroline Dunk, Barnaby Edwards, Matt Evenden, Mark Gatiss, Peri Godbold, James Goss, Scott Gray, Simon Guerrier, Toby Hadoke, Jason Haigh-Ellery, Scott Handcock, Derek Handley, Marcus Hearn, Clayton Hickman, Peter Hickman, Frazer Hines, Ray Holman, Will Howells, Louise Jameson, Chris Johnson, Moray Laing, Katy Manning, Christine McLean-Thorne, Ceri Mears, Brian Minchin, Steven Moffat, Kirsty Mullen, Stephen Nicholas, Matt Nicholls, Andrew Pixley, Simon Power, Emma Price, Jason Quinn, Roshni Radia, Justin Richards, David Richardson, Gareth Roberts, Steve Roberts, Edward Russell, Gary Russell, Jim Sangster, Michael Stevens, Ed Stradling, Tim Treloar, Paul Vanezis, Kate Walshe, Mark Warburton, Toby Whithouse, Anneke Wills, Nic Wintrip, Julian Wyth, Catherine Yang, Starlightbreaker on Reddit, BBC Wales, BBC Worldwide and bbc.co.uk

Like our page at: www.facebook.com/doctorwhomagazine **EMAIL:** dwm@panini.co.uk **WEBSITE:** www.doctorwhomagazine.com
Follow us at: www.twitter.com/dwmtweets

Advertising Madison Bell **Telephone** 0207 389 0859 **Email** jack.daly@madisonbell.com **Subscriptions telephone** 01371 853619 **Email** dwhomagazine@escosubs.co.uk



"This is our own tribute to the 60s era - so I give a little tribute to William Hartnell... I like these trousers!"

14

Letter from the Editor

Well, here we go again! A brand new series of *Doctor Who* that will no doubt thrill and entertain us for the next three months. Hurrah!

I've given myself slightly less room to write my little letter this month (who cheered?), as I wanted to make sure we could squeeze in as many pictures from the new series as possible. Don't you just love that photo above, of Missy facing the Daleks? We have more where that came from, along with what must be our biggest-ever new series preview.

Now, I'll give the usual warning here: there are *some* spoilers within. Not *too* many, and none *too* spoilery, but we know that our readers all have a different tolerance for this sort of thing, so if you really want to know nothing at all, then you might be advised to put those pages aside until after transmission of the first four episodes, along with a few little bits and pieces within our Kate Walshe and Ray Holman interviews. We don't go out of our way to spoil your enjoyment of the surprises to come (and you can be sure there will be plenty of them even if you *do* read our previews), but we know that many of you like a few hints and teases before sitting down to watch the new episodes. And we want to please everyone!

You might also have noticed that we've changed a few bits and pieces around on **DWM** itself – nothing too extreme, of course, but we like to do a bit of spring cleaning now and then, even if it *is* the autumn. Which means... *yes!! Doctor Who* is almost here...

Tom

58

Doctor Who Magazine™ Issue 491 Published September 2015 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. All *Doctor Who* material is © BBCtv 2014. BBC logo © BBC 1996. *Doctor Who* logo © BBC 2009. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K9 image © BBC/Bob Baker/Dave Martin 1977. Licensed by BBC Worldwide Limited. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. No UNIT operatives have been harmed in the preparation of this magazine.

Newstrade distribution: Marketforce (UK) Ltd 020 3787 9001.
ISSN 0957-9818

MIX
Paper
FSC FSC® C010219

Ask STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – the man in charge of *Doctor Who*!

"The best story in the universe is always about someone who doesn't *know* they're the hero."

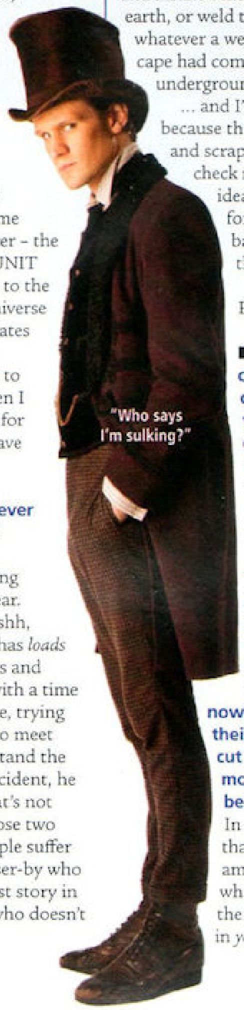
■ JOHN PAUL DARBYSHIRE **asks: In *The Hungry Earth*, the Doctor takes Amy and Rory to Wales in 2020, and Amy and Rory see their older selves in the distance, waving at them. But in *The Angels Take Manhattan*, Amy and Rory are sent back in time and spend the rest of their lives in twentieth-century New York. So how can their future selves be in Wales 2020?**

Trying to make sense of the dates in *Doctor Who*? Good luck. Teams have tried, and wept of their failure. Nick Pegg (the Daleks) never stops toiling over the UNIT dating controversy (personally, I think they were all at it, usually with Jo Grant), and figuring out the exact dates for the Ponds is a nightmare. But having said that, here's the official don't-look-too-close answer. The Amy and Rory from the future in *The Hungry Earth*, were from Series 7A, when the two of them are only occasionally travelling with the Doctor. Some time between *The Power of Three* and *The Angels Take Manhattan*, they glanced at the calendar, remembered *The Hungry Earth*, and for a lark, went on a trip.

In case Nick Pegg is bored inside his Dalek (he lives there now, it's easier) and decides to pipe up, pointing out some anomalies in this perfectly correct answer – the grumpy old fool doesn't hold with my UNIT dating solution either – then I refer you to the joint effects of the Time War and the universe being rebooted in *The Big Bang*. Some dates got squidged. Yes, squidged. There was Time-Squidgery. Brian Cox explained it to me once. Or at any rate, he nodded when I cornered him with a gun and the script for *Blink*. I think he cried too, so he must have been sincere.

■ ROB WIDDAS **asks: Does the Doctor ever take a day off? Phone in sick to avoid saving-the-universe duties?**

Well, see *The Snowmen* for details! Sulking on that cloud for as long as he could bear. (It was probably only ten minutes, but shh, don't tell him.) But in truth, I think he has *loads* of days off. He's not the avenger his fans and enemies like to imagine – he's a bloke with a time machine, slamming around the universe, trying to make summer never end. He wants to meet people, see amazing things, and understand the universe. And sometimes, usually by accident, he ends up fighting the good fight. But that's not what he's trying to do – it's just that those two passionate hearts won't let him see people suffer and not intervene. He's the eternal passer-by who becomes the last man standing. The best story in the universe is always about someone who doesn't *know* they're the hero of it.



"Who says I'm sulking?"

■ KATE JAMESON **asks: Does the Doctor have a birthday, and if so, when is it?**

Tsk. The 23rd of November. Pay attention.

■ NICK MAYS **asks: Would you ever consider doing a 'true' historical story, with no sci-fi elements apart from the TARDIS and the sonic screwdriver? Like they used to do in ye olden days?**

Well, yes. Sort of. I've actively courted the idea a couple of times, but so far it hasn't worked out. If I'm honest, I never loved the 'true' historical ones as much. Objectively, I can see that they are often very good, and often better than the loopier sci-fi around them. But between you and me, I rather like loopy sci-fi with bonkers monsters, and insane unfeasible plots to hollow out the earth, or weld the solar system together, or whatever a well-financed laughing man in a cape had come up with this week to justify his underground monorail network...

... and I'm breaking off this answer, because there's a file on my computer of notes and scraps of ideas, and I thought I should check my working. And there it is, an idea for a historical that I'd completely forgotten about. And it's not half bad. Okay, I'll be pondering that for the rest of the day.

If it happens, it's *your* fault. Remember that.

■ TESS PURSER **asks: If you could choose any alien, human or monster to exist in real life, which would you pick? I'd choose K9, Sarah Jane Smith or Aggedor.**

Wrong answers. All of them, wrong. The *correct* answer is, of course, the Doctor.

■ SPA SIBO **asks: In *Dark Water*, we see Clara has put up lots of sticky notes with key phrases on them, presumably as reminders of the things she hadn't told Danny about before, but was now going to reveal to him before their phone call was shockingly cut short. One of them read 'three months'. What was the meaning behind that particular note?**

In my head, nothing more than that she'd been lying to him for that amount of time. It doesn't matter what's in my head, though. I'm only the writer, I'm done. It matters what's in *your* head.

"Three months" – what could it mean?

■ MARK HOLDING **asks: Since the earliest days, whenever we viewers follow the Doctor into the TARDIS, he seems to take quite some time getting to the console before the TARDIS takes off. But when we stay outside, the door barely has time to close before dematerialisation occurs. What's your in-universe explanation for this quirk?**

Oh, you and me both! I've worried about that for *years*. And in fact, decades before I got anywhere near *Doctor Who*, I came up with an answer. It's not in the show – it is not canonical – but I offer it up.

The TARDIS knows the future. Or rather, the TARDIS makes no distinction between past, present, and future – for any time machine, time is all one long event stream, hanging there in causality, unmoving and unchanging. In other words the TARDIS already knows when its connection to real time and space will no longer be necessary, in any given part of the event stream. So as the Doctor and friends move towards the console, in the world outside the doors, the TARDIS has already fast-forwarded to the take-off the Doctor is about to perform.

Any good? Got something better? All head canons are equal!

Speaking of head canon, I've got some more lined up for you. Saturday 19 September, it all begins again. There will be Daleks, and Zygons, and the Mire, and there might just be something in your eye, and have you ever found yourself in a street you never saw before and can never find again, and how can a young girl be a tidal wave, and which of Missy's stories is a lie (pay attention), and just how far would the Doctor go for someone he loves, and why do only some people become ghosts, and what's in the boxes, and what happens when your life is longer than your memory, and most importantly, how many seconds are in eternity...?

Answers soon. Some of them may break your heart... **DWM**

If you have a question you'd like Steven to answer, email us at dwm@panini.co.uk with 'Ask Steven' in the subject line.

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

River Song is coming back for Christmas!

As Peter Capaldi's second series as the Doctor launches on television, work is now well underway on the 2015 *Doctor Who* Christmas Special, which will see the return of an old friend...

Alex Kingston returns as River Song, who was last seen in 2013's *The Name of the Doctor* opposite Matt Smith's incarnation. River first appeared in 2008's *Silence in the Library*, alongside David Tennant's Doctor, and this new episode, written by showrunner Steven Moffat, will mark her first appearance alongside Twelfth Doctor Peter Capaldi.

"To be honest, I didn't know whether River would *ever* return to the show," said Alex Kingston, "but here she is, back with the Doctor for the Christmas Special. Steven Moffat is on glittering form, giving us an episode filled with humour and surprise guest castings. I met Peter for the first time at Monday's readthrough, we had a laugh, and I am now excited and ready to start filming with him and the *Doctor Who* team. Christmas in September? Why not!"

"Another Christmas, another *Doctor Who* Special – and what could be more special than the return of Alex Kingston as Professor River Song?" said Steven Moffat. "The last time the Doctor saw her she was a ghost. The first time he met her, she died. So how can he be seeing her again? As ever, with the most complicated relationship in the universe, it's a matter of time..."

The Doctor's missus gets back in the box.

Following its readthrough, the episode began shooting on Tuesday 1 September under the auspices of director **Douglas Mackinnon**. Douglas recently won the **DWM** award for the Best Director of the 2014 series, for his work on *Listen*, *Time Heist* and *Flatline*, and is acclaimed throughout the television industry for his work on dramas such as *Silent Witness*. He is also the director of the *Sherlock* Christmas Special, which, like *Doctor Who*, airs over the festive period.

Doctor Who will be broadcast on Friday 25 December, its 11th consecutive Christmas Day Special for BBC One – a feat beaten only in drama terms by the channel's popular soap opera, *EastEnders*.

Meanwhile, with principal photography complete, post-production work on *Doctor Who*'s series finale is continuing. Episode 12, written by Steven Moffat and directed by Rachel Talalay, was partially recorded on location overseas in Fuertaventura, marking the second location shoot in the Canary Islands for the 2015 series, with recording already having taken place earlier this year for Episode 1 in Tenerife.

The new series begins on Saturday 19 September, and following each episode, a new instalment of the behind-the-scenes show *Doctor Who Extra* will be made available online, featuring exclusive interviews with the cast and crew.

Celebrate DWM's 500th issue in 2016!

***Doctor Who Magazine* will soon reach its milestone 500th edition – and to celebrate, we're hosting a special event on Saturday 28 May: DWM Day!**

The one-day celebration will be held at the Copthorne Hotel in Slough, which has recently played host to a number of 'Big Finish Days' organised by the audio company and 10th Planet Events.

The first guests to be announced for **DWM** Day are Sophie Aldred (who not only played Ace during the 1980s, but is also a former editor of **DWM** – having guest-edited issue 255 in 1997!); Dez Skinn (who was the magazine's original editor back in 1979); Dan Starkey (who plays Strax on TV); Nicholas Briggs (the voice of the Daleks and many other monsters); Big Finish producers Jason Haigh-Ellery and David Richardson; and the current **DWM** team – editor Tom Spilsbury, deputy editor Peter Ware, art editor Richard Atkinson and comic strip editor Scott Gray, with more names set to be confirmed over the coming months.

Sophie Aldred gets to grips with DWM's filing system in 1997.

The day promises to be a lot of fun (yes, we *promise!*), and is being organised in conjunction with Big Finish and 10th Planet Events. Tickets for **DWM** Day cost just £25 – visit *tinyurl.com/DWMday* for more details.

Essential Davros

The sixth issue of *The Essential Doctor Who* from Panini Magazines examines Davros and other villains that the Doctor has encountered over the centuries. It goes on sale from 29 October, priced £9.99.

Now on Blu-ray

Every series of *Doctor Who* from 2005 through to 2014 is now available in individual Blu-ray box sets, RRP from £19.50. Although *Doctor Who* was not recorded in High Definition until 2009's *Planet of the Dead*, the episodes made before this have been upscaled to produce superior picture quality to the DVD releases. However, readers should note that due to an encoding fault, the episodes run at 24 frames per second (fps) instead of the native 25fps, meaning that they run more slowly than they should, lasting for an extra three minutes or so.

Fifth(ish) Doctor

No 'ish' needed! Fifth Doctor Peter Davison.

The Fifth(ish) Doctor: Peter Davison, The Autobiography is to be published next year by Aurum press. The hardback book, written by Davison with the help of Andre Merriman, will contain a foreword by Tenth Doctor (and Davison's son-in-law) David Tennant.

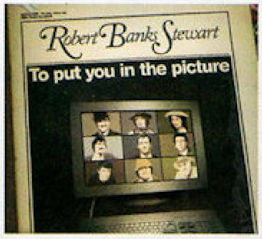
As well as *Doctor Who*, in the book Davison writes about his childhood and personal life, as well as describing his work on shows such as *All Creatures Great and Small*, *The Hitchhiker's Guide to the Galaxy*, *Miranda*, *Sherlock* and *Law and Order UK*.

An eight-page colour plate section will feature images of Davison in his most famous roles, including the Fifth Doctor, as well as photographs from his personal collection which have never been published before.

The Fifth(ish) Doctor is scheduled for publication on 7 April 2016, priced £20.00.

Lethbridge-Stewart

Candy Jar Books has revised the release schedule of its *Lethbridge-Stewart* books series for 2015. *The Schizoid Earth* will now be released 25 September; *Beast of Fang Rock* will be released on 23 October; and *Mutually Assured Domination* by Nick Walters, which features the return of the Dominators and the Quarks, will be released on 20 November. See *www.candy-jar.co.uk* for more details.



Robert Banks Stewart book

The memoir of Robert Banks Stewart – the author of 1975's *Terror of the Zygons* and 1976's *The Seeds of Doom* – is to be published by Miwk. The author has penned a host of behind-the-scenes anecdotes relating to his long and varied career, most of them hitherto untold, plus descriptions of his considerable work experiences. *To Put You in the Picture* is illustrated by Jamie Lenman, with cover design by Andrew Orton. The book will go on sale for £16.99 in October from *www.miwkpublishing.com*

Changing the Face of Doctor Who

Changing the Face of Doctor Who is a fan-made selection of posters, merchandise, listings and ephemera that imagines different actors in the roles of the first eight Doctors, professionally printed on heavy 250gsm silk paper. For more details, visit *www.colinbrockhurst.co.uk/changingwho/*

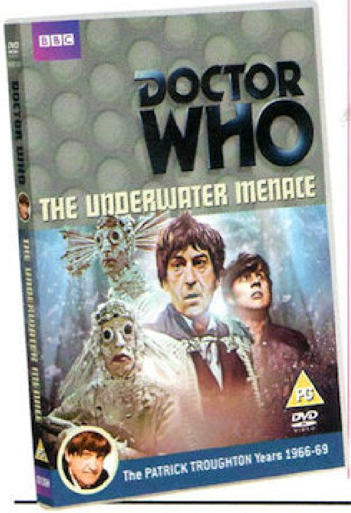
Monster Wedding

Episode 7 of Series Four of CBBC's *Marrying Mum and Dad*, first shown on 11 August 2015, featured a *Doctor Who*-themed wedding. The happy couple were dressed as Madame Vastra and Jenny, with the guests all dressed as other *Doctor Who* characters. The episode is still available to view on BBC iPlayer for UK viewers until 26 September.

The Underwater Menace to be released on DVD after all!

Following persistent enquiries from DWM and pressure from a concerted fan campaign, the last surviving unreleased twentieth-century *Doctor Who* episode – *The Underwater Menace* Episode 2 – will finally be released on BBC DVD next month, four years after it was returned to the BBC archives.

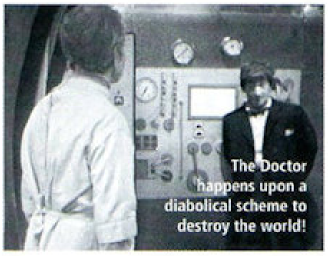
As with previous titles in the range, the episode has been cleaned up by the unofficial *Doctor Who* 'Restoration Team', in order to present the picture and sound in the best possible quality. The DVD will also include the only other surviving episode of the four-part 1967 serial, Episode 3, which has always been held in the BBC archives and was previously released on the 2004 DVD box set compilation *Lost in Time*.



DWM understands that the lost Episodes 1 and 4 will be represented by special reconstructions, using the original audio tracks, which survive in excellent quality thanks to fan-made recordings, alongside off-air telesnaps – photographs made from the screen during the story's original transmission. These will be combined to give a good approximation of what these lost episodes were like.

The serial represents the earliest example of full episodes surviving from the era of the Second Doctor, Patrick Troughton. In the story, the Doctor and his companions Ben, Polly and Jamie discover the lost city of Atlantis, where the insane Professor Zaroff – played by Joseph Furst – is plotting to destroy the world, while ruthlessly transforming human beings into Fish People.

This single-disc release is expected to include several bonus features, which were made for the release several years ago. An audio commentary track – moderated by Toby Hadoke and featuring actors Frazer Hines (Jamie McCrimmon), Anneke Wills (Polly) and Catherine Howe (Ara), sound technician Brian Hodgson and floor manager Quentin Mann – is included on Episodes 2 and 3; Episode 1 should include an option to hear the second part of Toby Hadoke's interview with Michael Troughton (son of Patrick, and guest star of last year's Christmas Special); Episode 4, meanwhile, is due to include archive audio interviews with directors Hugh David and Julia Smith and Patrick Troughton himself.


The Doctor happens upon a diabolical scheme to destroy the world!

Other extras for the disc should include: a documentary about the making of the story, *Fishy Tales*; another documentary, *The Television Centre of the Universe* Part Two, in which Fifth Doctor Peter Davison, Janet Fielding (Tegan) and Mark Strickson (Turlough) reminisce about working in the iconic BBC building; subtitled production notes; and a photo gallery.

The Underwater Menace is scheduled for release by BBC Worldwide on Monday 26 October, priced £13.99, and **DWM** will preview the DVD next issue.

Of the 253 episodes of *Doctor Who* transmitted during the 1960s, 97 are sadly still missing from the BBC's archives, including two from *The Underwater Menace*. As this issue went to press, BBC Worldwide reiterated to **DWM** that despite rumours, it does not possess copies of any of these 97 episodes, but would welcome any information about them. So if any readers *do* have knowledge about the existence of missing *Doctor Who* material, please contact **DWM**, and we will put you in touch with the BBC. Here's hoping that the number of missing episodes will drop further in the years to come, so we can all enjoy these lost classics once again...

New children's titles on the way from Puffin Books

BBC
DOCTOR WHO
THE DANGEROUS BOOK OF MONSTERS
The Doctor's OFFICIAL Guide
DOCTOR WHO
TIME LORD FAIRY TALES
DOCTOR WHO
UAL 2016

Puffin Books is to publish three new titles for younger readers on 1 October.

Doctor Who: Time Lord Fairy Tales, written by Justin Richards and illustrated by David Wardle [RRP £12.99], is a collection of dark and ancient fairy tales from the world of *Doctor Who*, 'originally told to young Time Lords at bedtime'.

Doctor Who: The Dangerous Book of Monsters [RRP £9.99] is a companion guide to the previously published *How to be a Time Lord*. The Twelfth Doctor reveals, in tips and doodles, everything you need to know about dangerous monsters, advice for battling them and how and when to make a speedy escape.

Finally, *Doctor Who: The Official Annual 2016* [compiled by **DWM**'s Paul Lang, with RRP £7.99] contains the usual mix of fact files, comic strips, stories, puzzles and activities.

Three further titles have also been published recently by Puffin Books. *Doctor Who: Time Lord Quiz Quest* [RRP £5.99] which is filled with *Doctor Who* puzzles and quizzes; *Doctor Who: The Model-Building Book* [RRP £8.99] which contains press-out models of the TARDIS, a Dalek, K9 and a Cyberman; and *Doctor Who: Heroes and Monsters Collection* [RRP £6.99]. This anthology contains reprinted short stories from authors including Justin Richards, Steve Cole, Jac Rayner and Gary Russell. It also features three new adventures featuring the War Doctor, Clara Oswald and the Twelfth Doctor.

More spin-off series on the way!

Two enduringly popular audio spin-offs from *Doctor Who* will be returning in 2016, courtesy of Big Finish Productions.

Jago & Litefoot, which stars Christopher Benjamin and Trevor Baxter reprising their roles from 1977's *The Talons of Weng-Chiang*, will be back for an eleventh series in April, which also features Conrad Asquith as Inspector Quick and Lisa Bowerman as plucky barmaid Ellie Higson.

"This time around the infernal investigators will be faced by a menace that is very familiar to *Doctor Who* fans," says producer David Richardson, "one that fits beautifully into the Victorian era. But we're not saying what that menace is yet..."

Series 11 opens with *Jago and Son* by Nigel Fairs, in which Henry Gordon Jago gets the surprise of his life when his son – whose existence he had no knowledge of – walks into his life. James Joyce plays Jago Junior, while Rowena Cooper plays Jean.

Next up is *Maurice* by Matthew Sweet, in which Jago and Litefoot meet the famed French composer – but a sinister force is endangering his life. More historical figures feature in *The Woman in White* by Simon Barnard and Paul Morris, as Bram Stoker witnesses strange events at the Prince Albert Theatre. *Doctor Who* legend Edward de Souza, who took the lead role in the Doctor-free episode *Mission to the Unknown* in 1965, plays Sir Henry Irving.

"It was an utter privilege to work with Edward," says David, "and his memories of *Mission to the Unknown* were crystal clear – as you will discover in the CD extras!"

The series ends with a story by Justin Richards. "We could tell you the title," David explains, "but that would be a complete spoiler! Needless to say, Justin brings the series arc to a head as Jago and Litefoot and their friends must fight to save London from one of the darkest forces they have ever encountered."

James Joyce and Rowena Cooper join Christopher Benjamin and Trevor Baxter for more *Jago & Litefoot*!

July 2016 sees the launch of *The New Counter-Measures*, a fresh run of stories for Sir Toby Kinsella (Hugh Ross) and his elite force of scientists and the military. This spin-off from 1988's *Remembrance of the Daleks* has been a hit for Big Finish over four seasons, but the most recent release appeared to bring the story to an end.

"It might have seemed as if that was the final episode," says David, "but actually we had already planned far ahead for this brand-new beginning. There's always been a bit of a question mark hanging over this area of *Doctor Who* continuity – what happened to the Counter-Measures team when UNIT came along? Well, without giving too much away, *The New Counter-Measures* answers that question..."

A two-hour Special will launch the new series in July 2016, which will then be followed by a four-story box set in December 2016.

SPECIAL REPORT

What future for the BBC?

With much media attention on the UK government's plans for the BBC's future – and the subject hotly debated at the recent Edinburgh TV festival – **DWM** asked showrunner Steven Moffat for his views...

Today, *Doctor Who* is one the BBC's most successful shows and biggest global money-spinners. But there has been much discussion recently – and at this year's Edinburgh TV Festival – about the upcoming renewal of the BBC's Royal Charter in 2016, and the British government's consultation on the BBC's size and ambition. At this crucial, turbulent time, **DWM** asked *Doctor Who* showrunner Steven Moffat if he is optimistic about the BBC's future?

"The BBC – and I'm talking as a viewer here – is a truly glorious thing," says Steven. "But that's not my high-level, industry insight conferred on lesser individuals," he insists. "That's me doing the same as everybody else and *watching* the BBC, *consuming* it, and thinking, 'Well, *obviously*. Obviously we want this, don't we?' If anything, my position is an impediment, because people will always shoot back with, 'Ah, well, you *would* say that; they give you all your money.' Also, any point I could make has been made 20 times better by Armando Iannucci in his MacTaggart lecture, which was absolutely brilliant."

On 26 August, the day before *The Magician's Apprentice*'s world première in Edinburgh, Oscar- and Emmy-nominated writer, director and producer Armando Iannucci – the TV heavyweight behind sitcom *I'm Alan Partridge*, political satire *The Thick of It*, and HBO's *Veep* – used the James MacTaggart Memorial Lecture at this year's TV Festival to castigate the government for consulting "executives, media owners, [and] industry gurus" when deciding the future of the BBC, "but not a single person who's made a classic and enduring television show" – people like Steven, who Iannucci name-checked.

"It was a tremendous speech," Steven tells **DWM**. "Extremely funny. I wouldn't normally say people should watch the MacTaggart, because they're usually lethal, but Armando's was just stunning. It was so incisive. Am I optimistic about the BBC? I have a feeling it survives, yes. I don't *think* there's a real plan to switch it off, because that would be too difficult. If you switched it off, there *would* be some kind of uprising. But you could reduce it, in damaging ways... There's a weird attitude to the BBC – on the part of a *Tory* government – that suddenly elects to say it's a disgrace that the BBC goes out there and makes money. Why? Why is that a disgrace? There's a free bloody market. Why shouldn't we send the BBC abroad to rake home money from all over? That's what it does, brilliantly. It's not a burden on us at all. There's a very funny line in Armando's speech where he says, 'If the BBC was a weapons system, half the cabinet would be on a flight to some place to tell them how brilliant it is.'

"I don't mean to go on about this, but there isn't, and has never been, much of a coherent argument against the BBC," persists Steven, "and there's really no evidence that of all the things people are complaining about in Britain, the BBC is one of them. I don't even think people with not very much money are talking about 'that damn licence fee'. What the government is doing is grotesque, and it's silly... and it's not, one should say, an exclusively Tory problem. The Labour lot weren't much better. I sometimes wonder if, on some sort of psychological level, it's because the BBC, rather than Parliament, is the trusted emblem of the United Kingdom. The BBC is the version of ourselves that we promote – our most flattering self-portrait, what we aspire to. That should be the House of Commons, or Westminster, and it's not. Or maybe bashing the BBC is just a really easy thing to do, rather than fixing poverty or the economy? Fixing any of those things is really hard. 'Fixing' the BBC is pretty bloody easy – because it's not broken."

BENJAMIN COOK

You can watch Armando Iannucci's Edinburgh Festival MacTaggart lecture at *tinyurl.com/ArmandoMacTaggart*

PHOTO © REX

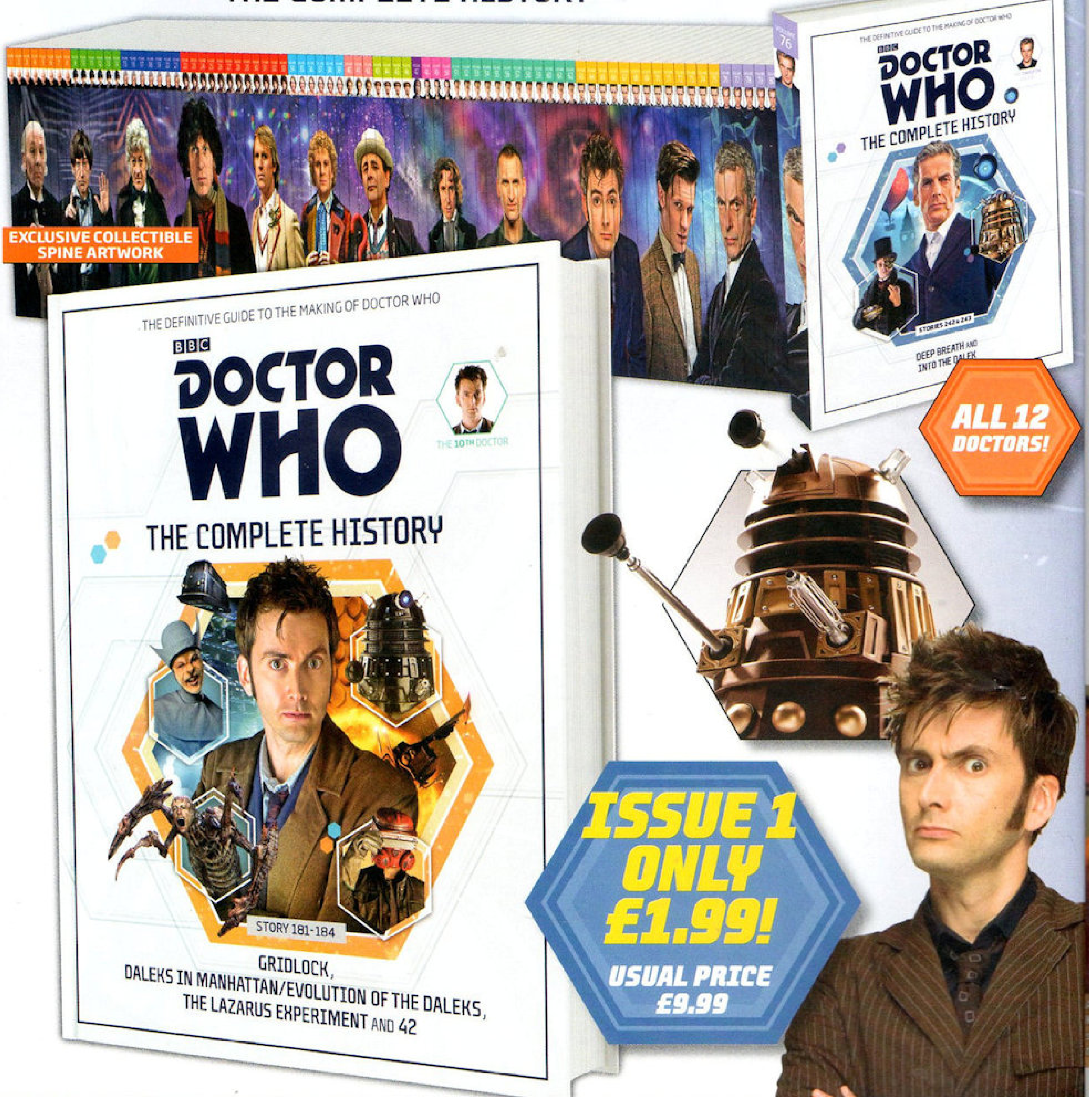
NEW!

THE ULTIMATE GUIDE TO THE MAKING OF DOCTOR WHO

panini magazines
hachette PARTWORKS LTD
BBC

BBC DOCTOR WHO
THE COMPLETE HISTORY

Written by the experts - a must-have for any Doctor Who fan...


THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO
BBC DOCTOR WHO
THE COMPLETE HISTORY
76
STORIES 242 & 243
DEEP BREATH AND INTO THE DALEK
THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO
BBC DOCTOR WHO
THE 10TH DOCTOR
THE COMPLETE HISTORY
STORY 181-184
GRIDLOCK,
DALEKS IN MANHATTAN/EVOLUTION OF THE DALEKS,
THE LAZARUS EXPERIMENT AND 42

EXCLUSIVE COLLECTIBLE SPINE ARTWORK

ALL 12 DOCTORS!

ISSUE 1 ONLY £1.99!
USUAL PRICE £9.99

First issue OUT NOW! Subscribe online at www.dwcompletehistory.com

Beyond the **TARDIS**

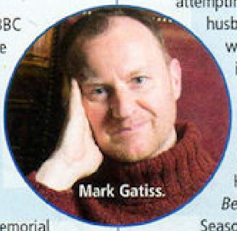
A round-up of what the cast and crew of *Doctor Who* have been up to away from the series...

Showrunner Fiesta

■ **Steven Moffat** will be on stage at The *Radio Times* Festival with **Peter Capaldi** and **Brian Minchin** for the 25 September *Doctor Who* session, and with Una Stubbs, Louise Brealey and Amanda Abbington for *The Women of Sherlock* on 27 September. Also there on 25 September is **Russell T Davies.** Russell is adapting *A Midsummer Night's Dream* produced by **Nikki Wilson** for BBC One, recording at Roath Lock. Russell, who executive-produces with Minchin and **Faith Penhale**, says, "I've wanted to make this for the BBC for my entire adult life – and only the BBC can put on a play like this, for all the family, smack-bang in the heart of primetime. With a riot of prosthetics, CGI, magic and action, it needs the brilliant *Doctor Who* team in Cardiff to bring it to life."

Family Trees

■ Forthcoming subjects of BBC One's family tree programme *Who Do You Think You Are?* include **Anne Reid** (17 September) and **Mark Gatiss** (8 October). **Sir Derek Jacobi**'s ancestry was put under the spotlight on 27 August. Darlington Police presents the police memorial fundraiser *An Evening with Mark Gatiss* at the Civic Theatre on 3 October (*darlingtoncivic.co.uk*). While promoting his *Who Do You Think You Are?* episode, Gatiss added his voice in support of the BBC.



Mark Gatiss.

Danny and Rory

■ Crime-thriller *Pleasure Island*, with **Samuel Anderson** as the hapless Nate, was released on 14 August (available via video-on-demand). Sam's upcoming appearances include reprising Daniel for Sky1's *Trollied* Series Five, Danny in BBC One's *Moving On* Series Seven and Patrick in new BBC Three sitcom *Witless*. **Arthur Darvill**, who was sleazy manager Jonesy in BBC One's **Lenny Henry** fantasy memoir *Danny and The Human Zoo* on 31 August, duets on *Leaving for You* from Tim Prottey-Jones' album *To Do To Be*, released on 7 September.

Arthur Darvill and Kascion Franklin star in *Danny and the Human Zoo.*

Screen and Stage

■ Netflix has renewed *Sense8* for a second series, featuring **Freema Agyeman** as Amanita. Filming for *The Crown* with **Matt Smith** as Philip Mountbatten, who becomes Prince Philip, commenced in July and continues until March. **Neve McIntosh** plays Elizabeth Proctor opposite **Dean Lennox Kelly** as her husband John in Arthur Miller's *The Crucible* at the Bristol Old Vic from 8 October to 7 November.

Check Out Tate

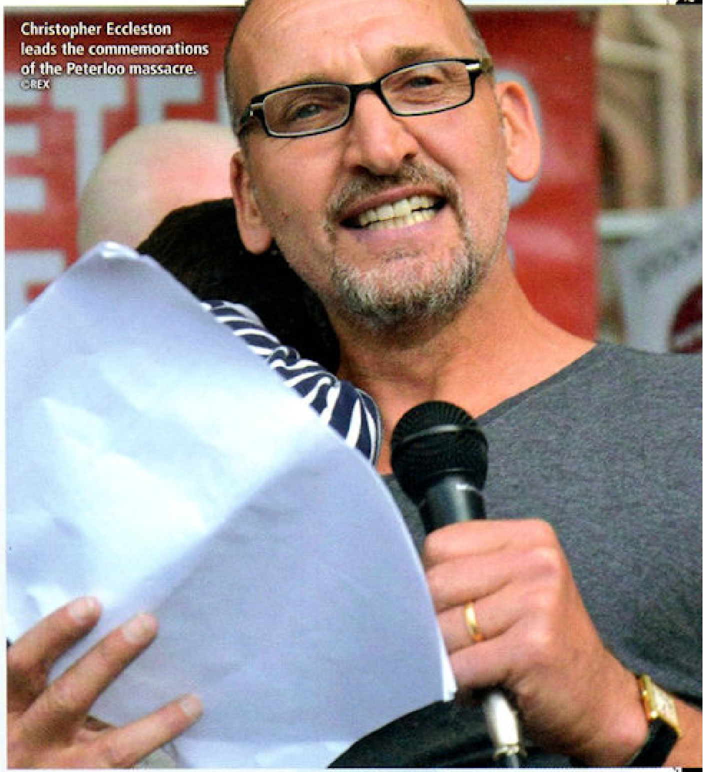
■ **Catherine Tate** plays Anna, a woman attempting a reconciliation with her husband following an affair with a much younger man, in Gold's forthcoming Stratford-upon-Avon-based boutique hotel hour-long farce *Do Not Disturb*. She plays Mrs Huggins in Nickelodeon's *Bella and the Bulldogs* Season Two episode *Strange Bedfellows* on 26 September and M-type character Theresa in *Superbob* arriving in UK cinemas on 16 October (DVD out on 19 October). **Georgia Moffett** produced an 11-minute short film, *96 Ways to Say I Love You*, starring **David Tennant** as Mark, **Ingrid Oliver** as Cammy and featuring **Nina Sosanya**. It was shown at the Cambridge Film Festival on 4 September.

The Doctor and Jack

■ **Christopher Eccleston**, who commemorated the 1819 Peterloo Massacre on 16 August in Manchester, and appears in *St Anthony: An Ode to Anthony H Wilson*, a tribute to the late founder of Factory Records (*tinyurl.com/OdeAnthony*), returns as Matt Jamison for Series Two of HBO's *The Leftovers* on 4 October. The CW's *Arrow* Season Four follows up **John Barrowman**'s Malcolm Merlyn having become leader of the League of Assassins (Ra's al Ghul) from 7 October.

Iliad Odyssey

■ A live reading of Homer's *The Iliad* was streamed live from the British Museum on 14 August with more than 60 performers contributing. They included: **Mark Gatiss, John Simm, Simon Callow, Bertie Carvel, Brian Cox, Deborah Findlay, Tim Piggott-Smith, Lesley Manville, Jenna Russell, Nikki Amuka-Bird, Adjoa Andoh, Joe Dixon, Noma Dumezweni, Susannah Fielding, Kate Fleetwood, Julian Glover, Eleanor Matsuura, Tobias Menzies, Jonjo O'Neill, Prasanna Puwanarajah** and **Angus Wright**.



Christopher Eccleston leads the commemorations of the Peterloo massacre.

©REX

Old Friends

■ **Bonnie Langford** is among a star-studded cast including **Jenna Russell, Daniel Evans, Rula Lenska** and **Nicholas Parsons** in *Hey, Old Friends! An 85th Birthday Tribute to Stephen Sondheim* at London's Theatre Royal, Drury Lane on 25 October. *Outlander* Season One Collector's Edition is released on 28 September, inspired by **Frazer Hines**' Jamie McCrimmon, with Frazer playing prison warder Sir Fletcher Gordon in the penultimate episode. Further to **DWM** 487, *Featherheads*, Episode One of audio comedy *Strangeness in Space* with **Sophie Aldred** as NASA Space Centre gift shop manager Sophie and **Barnaby Edwards** as computer robot LEMON, is now available free via *strangenessinspace.com*

Ayres? F.A.B!

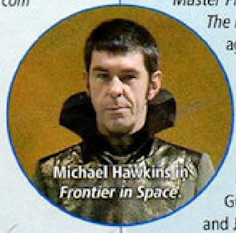
■ **Mark Ayres** is providing sound restoration for *Thunderbirds 1965*, a Kickstarter-funded project enabling three specially recorded Century 21 mini-albums from 1965 and 1966 to be created as brand-new *Thunderbirds* puppet episodes in Supermarionation-style.

Quickies

■ A rare clip from 10-part 1960 BBC drama *Paul of Tarsus* starring **Patrick Troughton** as Saul/Paul was one of Ann Widdecombe's choices on BBC One's *The TV That Made Me* on 20 August. The same show featured *The Tomb of the Cybermen*, when Rory McGrath chose *Doctor Who* on 10 August. **Naoko Mori** is Yasuko Namba in *Everest*, which débuts in cinemas on 18 September. *This Damned Band #1*, a horror-comedy comic strip mockumentary from **Paul Cornell** and Tony Parker, is now available through Dark Horse. **Sheree Folkson** directed BBC Two's *The Scandalous Lady W*, shown on 17 August.

Obituaries

■ **Clifford Earl**, who played the Station Sergeant in *The Feast of Steven* (the festive seventh episode of *The Daleks' Master Plan*) and Major Branwell in *The Invasion*, died on 30 July aged 81. Some 2014 losses include **Michael Hawkins**, who played General Williams in *Frontier in Space*, on 26 October aged 85; **Lawrence Dean**, who was a Morok Guard in *The Space Museum*; and **Joe Greig**, who played various Sensorites and was the first *Doctor Who* monster actor to speak his own lines, on 14 January 2014 aged 91. **Susan Sheridan**, who was Mrs Streeter in the audio story *The Hollows of Time*, died on 9 August 2015 aged 68. **DWM**



Michael Hawkins in *Frontier in Space.*

Galaxy FORUM

Your views on everything going on in the hectic world of *Doctor Who*...

As last issue's *Galaxy Forum* was dominated by letters about Colin Baker, let's catch up with all the other things from recent editions of the mag that have prompted you to write in...

STAR LETTER

Channelling Mr Pertwee?

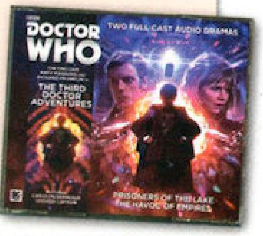
Pertwee in Mind...?

■ **DAVID SNELSON** EMAIL

There is something splendidly 1973 about the cover to issue 490. The Jon Pertwee comparisons have been flying ever since Mr Capaldi revealed his black coat with its striking red lining, but now, not only is he sporting a fabulous velvet jacket but his follicles are scaling skyward in a way not seen since the cosmos conquering coiffure JP sported in his final season.

Surely it can't be long before he is busting out the Venusian martial arts and doing handbrake turns around a quarry in a bright yellow roadster? Mr Capaldi, I like your style... and I can't wait for your new series!

David's letter wins him a copy of *The Third Doctor Volume One*, a box set of two new stories available now from *www.bigfinish.com* priced £25 on CD or £20 to download.


DOCTOR WHO
TWO FULL CAST AUDIO DRAMAS
THE THIRD DOCTOR ADVENTURES
PRISONERS OF THE LAKE
THE HAVOC OF EMPIRES

Under Surveillance

■ **RICHARD BEECH** EMAIL

Many thanks for John Williams' excellent article on Malcolm Hulke in **DWM** 489. As a gentleman in my late 40s, my earliest memory of *Doctor Who* is of the creatures that Hulke created for 1972's *The Sea Devils*. I never imagined that while Hulke was writing the most wonderful stories of misunderstood monsters undermining the UK, in real life he himself was the target of (misguided) surveillance by MI5!

■ **DAVID PUCKRIDGE** EMAIL

Congratulations to **DWM** 489 for a fascinating insight into Malcolm Hulke. One of the wonderful things about this show that we love is that its longevity has seen such tremendous social change and such a range of fascinating individuals involved with it. I've always loved Mac's stories and discovering that his own story is even more intriguing is a delight. Thanks again, **DWM**, for continuing to be such a positive and original companion to this great series.

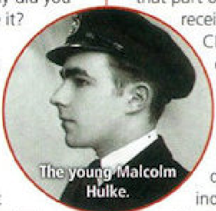
■ **STEPHEN TICKNER** EMAIL

DWM is never better than when it includes a feature like the one by John Williams on Malcolm Hulke. I was impressed by the wealth of new information contained in the piece, which has given me an added appreciation of the obstacles faced by both Hulke the man and Hulke the writer. More like this please!

■ **CHRIS AVERY** EMAIL

In my view, the Malcolm Hulke article in **DWM** 489 displayed a serious lack of judgement and sensitivity.

Firstly, I am extremely surprised that you would deem it appropriate to publish an article, which purports to provide a 'fuller picture of Hulke the man' based on private communication between various individuals who did not give their permission for it to be collected or published. You imply that the gathering of the information via phone taps and interception of letters is morally questionable, so why did you believe it appropriate to use it?



The young Malcolm Hulke.

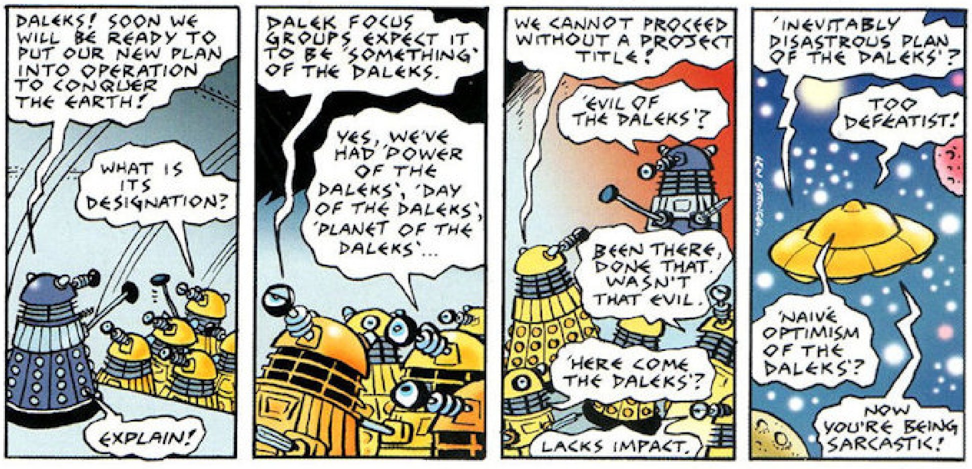
Secondly, although I understand the comic book reference, the title of the article and accompanying image evoke the worst elements of paranoid scare-mongering of the Cold War era, and does not encourage a balanced viewpoint.

Thirdly, you state in the article that the CPGB at that time was controlled by the Soviet Union. Although there is no doubt that they had a close relationship with their counterparts in that part of the world and certainly received their support, the CPGB was an independent, democratically run organisation.

I fail to see what this article hoped to achieve. It does little more than depict a number of named individuals, who are no longer able to set the record straight, in a negative light based on the testimony of an undoubtedly hostile witness. However, although this article upset me, I sincerely mean it when I say that the magazine is consistently of an extremely high quality and I thank you for providing this every month.

■ **DWM editor Tom Spilsbury replies:**
"I'm sorry to see you were upset by this feature, Chris. To answer your points, all the information contained in the article, although originally obtained by covert means, is now in the public domain, and available to view at the National Archives. This piece – and John Williams' forthcoming book, *The Life and Work of Malcolm Hulke* – was compiled with the help and consent of Malcolm Hulke's family. As regards the title and lead image, this was intended to reflect that indeed there *was* scare-mongering back in the 1950s and 60s, rather than condoning that viewpoint today. We felt that the piece gave a fascinating glimpse into the life of one of *Doctor Who*'s most popular writers, and how he was perceived by both the CPGB and the Security Service, but it was not intended to cast Hulke in a negative light."

THE DAFT DIMENSION by Lew Stringer


DALEKS! SOON WE WILL BE READY TO PUT OUR NEW PLAN INTO OPERATION TO CONQUER THE EARTH!
WHAT IS ITS DESIGNATION?
EXPLAIN!
DALEK FOCUS GROUPS EXPECT IT TO BE 'SOMETHING' OF THE DALEKS.
YES, WE'VE HAD 'POWER OF THE DALEKS', 'DAY OF THE DALEKS', 'PLANET OF THE DALEKS'...
WE CANNOT PROCEED WITHOUT A PROJECT TITLE!
'EVIL OF THE DALEKS'?
BEEN THERE, DONE THAT. WASN'T THAT EVIL.
'HERE COME THE DALEKS'?
LACKS IMPACT.
'INEVITABLY DISASTROUS PLAN OF THE DALEKS'?
TOO DEFEATIST!
'NAIVE OPTIMISM OF THE DALEKS'?
NOW YOU'RE BEING SARCASTIC!
LEW STRINGER

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

Cybertech!

■ **KARL BULLIMORE** LINCOLN

After a break of well over 20 years I was finally tempted to buy issue 486 of **DWM** by the article *The History of Doctor Who on Home Video*. Having enjoyed Part One I succumbed to taking out a new subscription with the magazine, as I knew I wanted to read Parts Two and Three (and found the rest of the issue just as entertaining).

However, whilst reading Part One I noticed that there was an omission with regards to the original release of *Revenge of the Cybermen* in 1983. The story was also released on LaserDisc in an edited compilation, as was *The Brain of Morbius*. Not only that, but unlike the original video release, the cover was created using photos from the actual story! Suffice to say, the LaserDisc has long since been deleted.

Keep up the good work, and a big thank you to Charles Norton for such an interesting article and an enjoyable trip down memory lane.

DOCTOR WHO
REVENGE of the CYBERMEN
rring TOM BAKER
BBC VIDEO

Defending DWB

■ **STEVE TRUMP** UPMINSTER

I've just caught up with reading **DWM** having fallen a few issues behind, and I very much enjoyed the 'lost' John Nathan-Turner interview in issue 487. One thing I must comment on, though, is the continued adverse observations on the 1980s fanzine *DWB* in **DWM**.

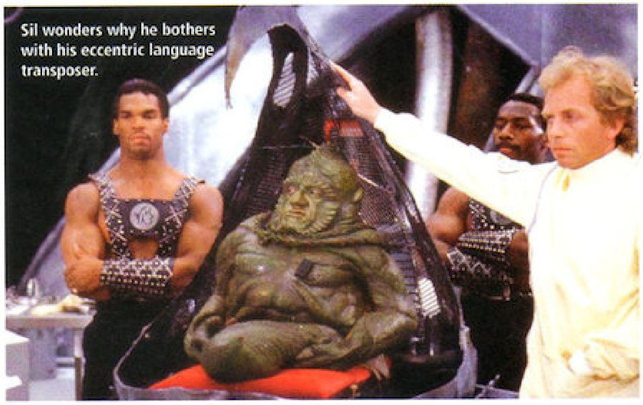
For anyone who wasn't a fan at the time, it might appear that *DWB* was all bad. But it wasn't. Sure, it was opinionated, but like a lot of fans, I used to buy both *DWB* and **DWM**, and got both sides of the story, so to speak. What *DWB* was very good at was uncovering exclusives and publishing material not seen elsewhere. The much celebrated *Power of the Daleks* telesnaps photonovel was a *DWB* exclusive at the time, and several other telesnap presentations followed, all of which had been previously unseen.

By the way, **DWM** has been a treat recently; the JN-T interview, the Carole Ann Ford feature on Verity Lambert's scrapbooks and the BBC Video story have all been superb reads.

Cranleigh Conundrum

■ **STEVEN FLANAGAN** EMAIL

I'm afraid that the Watcher's suggestion in **DWM** 489 that *Black Orchid's* George Cranleigh, 'as the Tony Benn of the Cranleigh brood, renounced his title,' is even more anachronistic than a police box in 1925. Benn was, in fact, the first person ever to be able to renounce a peerage, as a result of the Peerage Act 1963, which he piloted through Parliament. Before that, it was impossible. But perhaps George never had a peerage to be disclaimed? Perhaps he was Lady Cranleigh's son by a previous marriage, allowed to use the new family's surname as a courtesy, but never in line to succeed to the title? Then we are left only with the question of the strange morphic field at Cranleigh Hall, which causes Nyssa and Ann Talbot to grow four inches whenever either of them has her back to us. Or have they both been replaced by poorly trained Rutans?



Sil wonders why he bothers with his eccentric language transposer.

Alien Tongue!

■ **NABIL SHABAN** EMAIL

%&^%$ @ &*(~# *&^%&^%$ @' Oops, sorry, forgot you Earthlings don't speak Zeta Ridiculan... English, the language of space and time? NOT!!!

I don't see what the big issue or mystery is as to why English seems to be spoken by all aliens throughout the universe in such sci-fi TV entertainment as *Doctor Who, Star Trek etc* [*see Lost in Translation in* **DWM** *490 – Ed*] These shows are made by English-speaking production companies aimed at English-speaking audiences. What's the big deal? If *Doctor Who* or *Star Trek* had been made by Egyptian television, then Arabic would be the language of the Universe, or if on TV in Beijing then Daleks would be screaming "Exterminate" in Chinese. Let's see Nicholas Briggs cope with that!

Actually, I wouldn't be surprised if Chinese or something similar was the language spoken by most highly evolved, technologically advanced alien species, because if we go along with the theory that humans are a genetic hybrid of terrestrial creature and extra-terrestrial species, then the Chinese could be more closely related to the aliens. When one thinks about the most common witness reports of extra-terrestrials piloting flying saucers, they are usually described as looking 'Oriental'. If Chinese is the universal language of most extra-terrestrials then that may explain why BBC Worldwide has always had problems selling *Doctor Who* to Zeta Reticuli or Sirius B.

Stan Oak & Ollie Quill?

■ **ANDREW WEBSTER** LEICESTER

Whilst reading your recent *Music of Doctor Who* Special Edition (excellent work by the way), I was reminded of a musical joke I noticed in *Doctor Who* that no-one else ever seems to have mentioned. Imagine that you are Dudley Simpson, scoring the 1968 story *Fury* ►

WE ALSO HEARD FROM...

Get in touch via your mobile or on Twitter!

TEXT US!

■ **JOHN HUGHES** Loved the Ainley Master diary extracts. Hilarious! Apt to be reading and enjoying (in the pub!) on what would've been Anthony's birthday.

■ **BRUCE S** *The Complete History* partwork looks great, but promise me you won't publish 79 volumes and then decide not to bother with the final Troughton book!

■ **CHRIS L** If that's not a Tharil behind Maisie Williams (Romana!), I'll eat my Fez.

■ **TREVOR WHITE** I do hope I'm right, and that Maisie Williams plays the Rani. It'd be great to see her make a comeback!

■ **NICK SIVILL** Loved **DWM** 489's *Wotcha!* on *Black Orchid*. Surely George and Charles Cranleigh were identical twins? Look at George's portrait. It's always bothered me!

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges. Please keep messages to 160 characters or under. SERVICE PROVIDER: SPOKE, 0333 202 3390.

TWEET US!

■ **@docmav5678** Loved *The Master's Diary* in **DWM** 490. Such a great and humorous look at the Master's adventures. Brilliant!

■ **@DrWhoOnThisDay** Who needs a TARDIS to translate signs to English? The Google Translate app on my phone does that! Very clever!

■ **@allthisandless** I'm hoping whatever's stuck the *State of Decay* pages of my **DWM** 490 together isn't blood...

■ **@SpaceyBox** Reading the **DWM** Music Special and watching/listening to the accompanying YouTube videos linked to therein. Lovely stuff!

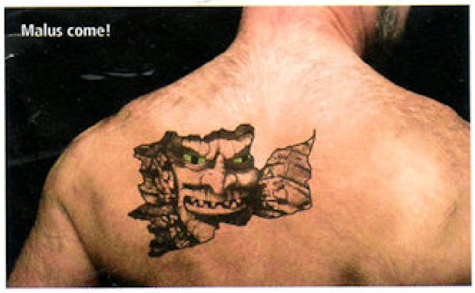
Tweet us at *@DWMtweets*, and add *#dwmgalaxy* to your tweet, if you want to be included in the next issue...

Most Dedicated DOCTOR WHO Fan Ever! *of the month*

Meet the fans who go further than most to show their love for the Doctor...

■ **WILL CHANDLER** LITTLE HODCOMBE

Doctor Who Magazine baint be a proper magazine! *Tattoo and Body Art Quarterly* be a proper magazine! It not be six months since I got my own ink – of that unholy monster the Malus! My friend Jane, she says it looks right smart. And when I takes my jerkin off to do gardening for old Mr Verney, he says the evil green eyes follows him 'round the garden!



Malus come!

■ Thanks 'Will'! Do any of our other readers have evidence that they're *Doctor Who*'s most dedicated fan? Have you taken a pilgrimage to a famous *Doctor Who* location? Dressed yourself up as the Creature from the Pit? Or made a cake in the shape of a Headless Monk? Send your pictures to the usual address...

WHO TUBE

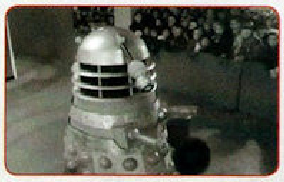
This month's pick of the *Doctor Who*-related videos doing the rounds

NO.47 DAVROS

See all of the incredible monsters and prosthetics created by Millennium FX for *Doctor Who* between 2005-2014 in this showreel put together by the company itself. Go to: **tinyurl.com/FXat10**

A sublime, fan-made, flickbook-style animation by Adrianna Ojrzanowska, featuring the Ninth, Tenth, Eleventh and Twelfth Doctors and their companions. Go to: **tinyurl.com/FlickbookWho**

The strange minds of Clayton Hickman and Gareth Roberts present a unique mash-up of *Frontier in Space* and *Top of the Pops* dancers Pan's People. Groovy! Go to: **tinyurl.com/PansWho**



Travel back in time to see the 1964-65 *Daily Mail*'s Boys & Girls Exhibition at Olympia. The main attraction? Two of the stars of *The Dalek Invasion of Earth*... Go to: **tinyurl.com/DalekExhibit**

The group Five Who Fans presents *Renegade Master*, a tribute song to the Doctor's arch-enemy – starring *The Fan Show*'s Christel Dee on lead vocals. Go to: **tinyurl.com/MasterRap**

◄ *from the Deep*. You find that you have two characters in *Doctor Who* that look a lot like Laurel and Hardy (one tall and thin, one short and fat). So you take the Laurel and Hardy theme, *Dance of the Cuckoos*, slow it down and make it sinister. Ladies and gentlemen, I give you the bizarre and idiosyncratic music that accompanies Mr Oak and Mr Quill!

Baker's Blue Blood!

LEWIS GIBBS EMAIL

Congratulations to Alan Barnes for yet another fantastic *Fact of Fiction*. Learning more about *State of Decay* [**DWM** 490] was very enjoyable, from Tom Baker's blue blood to all the late additions made to the script. Previous features covering stories such as *Remembrance of the Daleks*, *The Five Doctors* and *The Gunfighters* have been devoured on many a Saturday evening. Every month this feature is consistently my favourite in **DWM**, even if I haven't watched the story in question. I hope *The Fact of Fiction* will continue within these pages for some time yet!

CRAIG CABELL EMAIL

Thank you for such a splendid article about *State of Decay*, one of my all-time favourite stories. I always thought the performances of The Three Who Rule (Rachel Davies, William Lindsay and Emrys James) have been so underrated over the years, so I was pleased to see them given due credit. That said, I am disappointed that Tom Baker's (albeit abridged) 1980s narration of the story is not going to make it to audiobook. I'm sure John Leeson will do a fine job; but only Tom Baker can say 'blood' with such spine-chilling menace that one checks over one's shoulder in case the living dead are creeping up behind!

Sherwood reassessed

MICHAEL J BILLINGHURST EMAIL

Having read Steven Moffat's comments in **DWM** 490, I have to add my own disappointment for Mark Gatiss on the placement of his episode in the recent *Season Survey*. While *Mummy on the Orient Express* rightly took top place, I'd have put *Robot of Sherwood* a very close second, so it was a shame to see it placed relatively low. It's bristling with humour, a superb villain, and is a masterclass on how to have heroes team up without taking anything away from either of them. The final conversation between the Doctor and Robin brings a tear to my eye just thinking about it. "May our stories never end," indeed. Ah well, maybe there will be a re-evaluation in years to come? After all, *The Caves of Androzani* and *Kinda* didn't do too well in **DWM**'s season polls either.

Twit-Tw-Who!

STEVE PRIDEAUX EMAIL

I thought you might like to see this picture of one of the 89 customised owls that were in and around the Birmingham area over the summer. It was all part of *The Big Hoot* art project: *www.thebighoot.co.uk/owls-descend* This particular one; 'Dr Whoot', took pride of place at the front of the queue!

Chris from Sydney!

CHRISTOPHER RICHARDSON EMAIL

Ten years ago a young Australian made a difficult life choice. Stay at home and watch the return of *Doctor Who* live, or celebrate the end of my degree with a long-awaited year of travelling round Europe. I chose the open road, but finally devoured the whole first series on DVD in a marathon in York, as I rested between an Italian summer and Spanish New Year. Weeks later, in a queue in Manchester's WHSmith, while waiting to purchase **DWM** (of course), I realised the man behind me was none other than Russell T Davies. We were soon having a wonderful chat about the show's return and glorious future. It was a lovely moment. I was carrying with me a manuscript for a novel I was writing, which seemed to be an omen, and I wrote to friends excitedly. Incredibly, six months later, as I was reading all those **DWM**s that had gathered at home while I travelled, I came across these words in RTD's *Production Notes* in issue 365: 'I've just met Chris from Sydney!' He described the very meeting I have just shared with you in his list of Magic Moments for 2005.

Since then, I have often wanted to write to share with you my joy at that moment, but felt the time had not quite come. So why now? Well, ten years on from that auspicious day in that auspicious year, my novel is finally published in Australia, by Penguin Books. Entitled *Empire of the Waves: Voyage of the Moon Child*, it is an epic maritime fantasy for readers aged nine and over. *Doctor Who* shaped my childhood imagination, and its return nourished my writer's journey. Ten years on, I am as in love with the show as ever. There's even a city in my novel named after Peter Capaldi. So finally here I can say, thank you Russell T Davies for your brilliant work and kind words to a young writer, thank you **DWM**, and thank you *Doctor Who*!

Aww, what a nice story. Join us next time, for your thoughts on *The Magician's Apprentice* and *The Witch's Familiar*. **DWM**

On This Month...
10 YEARS AGO

It's September 2005, and **DWM** 361 has news of the return of old friends...

A Girl's Best Friend

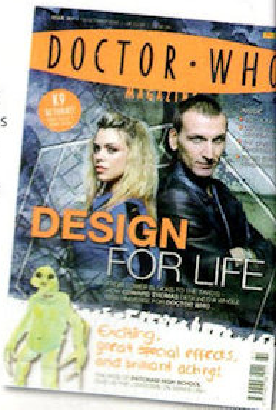
With work well underway on David Tennant's first series as the Doctor, *Gallifrey Guardian* reported news that was guaranteed to thrill fans of a certain age – after an absence of 23 years, Sarah Jane Smith and K9 would return to *Doctor Who* in the episode *School Reunion*! Producer Phil Collinson told **DWM**, "We've been planning the return of the Dream Team, Sarah Jane and K9, for many months now... as for the design [of K9], we had endless discussions but soon realised that K9's original BBC designers had done such a brilliant job." Affirmative!

Mean and Green

DWM 361 reported on a new monster for the 2006 series – one which had been designed by a nine-year-old *Blue Peter* competition winner, William Grantham: 'William's creation, the Abzorbaloff, is a huge green monster from the planet Som [sic] who wants to take over the Earth. He absorbs people into his body – and the faces of his previous victims can be seen through his skin.' The Abzorbaloff would star in the episode *Love & Monsters* – played by Peter Kay – although it wouldn't be the size of a bus, as William had originally intended...

A Child's Wish...

A feature in issue 361 saw **DWM**'s Mark Wyman visit Patcham High School in Brighton, to see what the young teens making up the 'Class of 2005' thought of the series (they loved it), and what they hoped to see in the future: "I want to see him stop the Time War," said 11-year-old Karl, while 12-year-old Jodie said, "I want to see some romance." They would both get their wish – although Karl would have a fairly long wait...



BBC

DOCTOR WHO FESTIVAL

13 - 15 NOVEMBER 2015 LONDON EXCEL

GET INSIDE THE ADVENTURE

BOOK NOW!

PETER CAPALDI

MICHELLE GOMEZ

MARK GATISS

PRODUCTION VILLAGE

DRAMA SCHOOL

OFFICIAL MERCHANDISE

COSPLAY SHOWCASE

STEVEN MOFFAT

INGRID OLIVER

LATEST FILM SETS

MEET THE WRITERS

COSTUMES & PROPS

THE FAN CHALLENGE

PHOTO OPPORTUNITIES

PLUS MUCH MORE...

BOOK YOUR TICKETS TODAY

DOCTORWHOFESTIVAL.COM

0871 386 1125

(CALLS COST 10P PER MINUTE PLUS NETWORK EXTRAS)

See

Artists and activities subject to change

BBC logo © BBC 1996. Doctor Who logo © BBC 2009. Licensed by BBC Worldwide Limited.

BBC

The Magician's Apprentice & The Witch's Familiar

Doctor Who is back for a new series, launching with a two-part adventure that takes the Doctor back to the home planet of his oldest enemies...

PREVIEW BY **BENJAMIN COOK**

The Daleks! They're back!

"The kids still bloody love them," says showrunner Steven Moffat, writer of *The Magician's Apprentice* and *The Witch's Familiar, Doctor Who*'s first two-part series-opener since 2011. "There's no falling off in love for the Daleks at all. Kids think they're a phenomenon. The best monsters ever! When I ask kids, 'What's your favourite monster?', it's the Daleks. Still, after all this time."

This is Steven's fifth series in charge of *Doctor Who*. Before this series is out (in fact, four weeks in), he will have beaten his predecessor Russell T Davies' tally of 60 episodes as showrunner. Notably, neither man went a year in charge without resurrecting the Daleks.

"I know there are people – and I understand them – who say, 'You shouldn't keep bringing back the Daleks,'" acknowledges Steven. "I think they might be the same people who say you shouldn't have gadgets in James Bond films. Yes, you should, and you should have Daleks in *Doctor Who* – because they're fun! I remember when *Day of the Daleks* came out – and what a good story that was! – me and my mates were out on our bikes, all talking about how excited we were about later that day, because at long last, after many, many years by our reckoning, the Daleks were coming back to *Doctor Who*." This would have been New Year's Day 1972, and the story launched Jon Pertwee's third season as the Doctor. Steven was ten years old. "The Daleks had only been gone four or five years, I think, but it was a major deal, and we were so excited about it."

Most readers know that the Daleks first appeared on television in December 1963, in *The Dead Planet*, the opening part of a seven-episode serial set in and around a brutal, futuristic city on the Daleks' original home planet of Skaro. Steven was just two years old when these episodes aired, but there exists – probably in UNIT's Black Archive, or possibly in **DWM**'s – an old black-and-white photograph of our future showrunner, aged 11, sitting in a deckchair during the summer of 1973, reading Target Books' new paperback release of David Whitaker's *Doctor Who and the Daleks* novel, an adaptation of that very first Dalek TV serial. Prepubescent Steven appears engrossed – and, for some reason, a bit cross – as he discovers a thrilling Dalek adventure that he'd missed on TV.

Forty-two years later, in *The Magician's Apprentice* and *The Witch's Familiar*, Steven returns to Skaro – last glimpsed, derelict and devastated, in his 2012 series opener *Asylum of the Daleks* – and to a Dalek city straight out of 60s *Who*. You may have spotted it in the new series trailers, rising out of the desert, glistening and huge, as airborne Daleks swarm among its hemispheres and flanges.

"This is their world," declares Steven. "This is what the Daleks are like when they're at home."

First seen in *The Dead Planet*, and in more detail in the 60s Dalek adventures that played out in the pages of weekly kids' comic *TV Century 21* (or *TV21*), the original Dalek city is resurrected in all its glory for this 2015 opener "for no better reason than it's an astonishingly good design. The sloping walls, the sloping doorways, the guillotine doors – it's just amazing! Better than any other design that's been done for Dalek architecture.

"We talked about the creeping menace of Episode 1s last issue, and one of the best Episode 1s ever is, of course, *The Dead Planet*, with the Doctor, Susan, Ian and Barbara creeping around the Dalek city. The corridors are too short for them, and they're ducking under doors, trying to imagine what could live in this place. Imagine the impact of that before you'd ever seen a Dalek. So exciting! In a world used to *Z Cars* [BBC1, 1962-78], that must have been phenomenal – as an exercise in anticipation – and all you get at the end of Episode 1 is a sucker arm! But the one thing that we never capitalised on in *Asylum*, because we slightly wimped out, was that there are lots of different kinds of Daleks, so what happens if you put the Hartnell ones next to the Russell T versions?" He lets the question hang in the air, in much the same way that aeroplanes shouldn't. "Nothing!" he answers, presently. "They look fine together. It doesn't matter. So, this time around, we go all out." ►

Bors (Daniel Hoffman-Gill) enjoys the entertainment.

UNIT operatives do what they do best.

"What happens if you put the Hartnell Daleks next to the Russell T versions...? ... Nothing! They look fine together."

STEVEN MOFFAT WRITER EPISODES 1 & 2

It's March 2015, and Peter Capaldi – the Twelfth Doctor, back for a second year at the TARDIS' helm – is giving **DWM** a guided tour of the Dalek city.

"Well, this is the Dalek control room," he says, as we turn a corner and... holy wow, this is amazing! I can't help but gasp. Peter smiles.

"This is all right, isn't it?" You'll have spied the control room in the second of the new season trailers, thronging with bronze Russell T Davies-era Daleks, a Dalek Sec lookalike (dust off your 'Sec's in the City' jokes from 2006), the Special Weapons Dalek and a grey Renegade Dalek from 1988's *Remembrance of the Daleks*, a black-domed Emperor's guard from 1967's *The Evil of the Daleks*, even two silvery-grey *Dead Planet* Daleks (now with illuminated eyes!) – "Yeah, these are, I guess, the oldest," says Peter, "or replicas of the oldest. I like these old-looking ones very much."

Today, the mutated misfits – presided over by the red-and-gold Supreme Dalek from 2008 two-parter *The Stolen Earth/Journey's End* – are eerily motionless, as Peter and the *Doctor Who* team are recording on a different set, in the adjoining studio. Some of the Daleks have their tops off. Peter spots one with a broken plunger.

"Someone's been fiddling with it," he surmises. "Mm! I think they've pushed it in too far."

Has he had a go inside a Dalek yet?

"I haven't, actually. I'm not that bothered about going inside them. I just love seeing them all working."

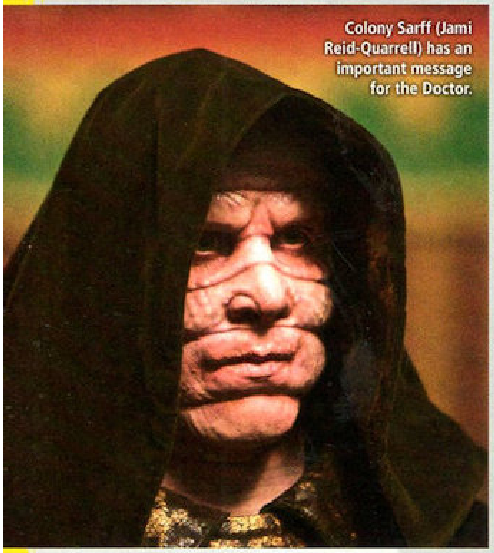
DWM hadn't realised BBC Wales owns this many Daleks.

"I don't think they do," admits Peter. "We sent out a distress call. We've been working to pull Daleks from different sources – I'm not exactly sure where. Some are fans' Daleks, I think. A few have been taken from the *Doctor Who* Experience."

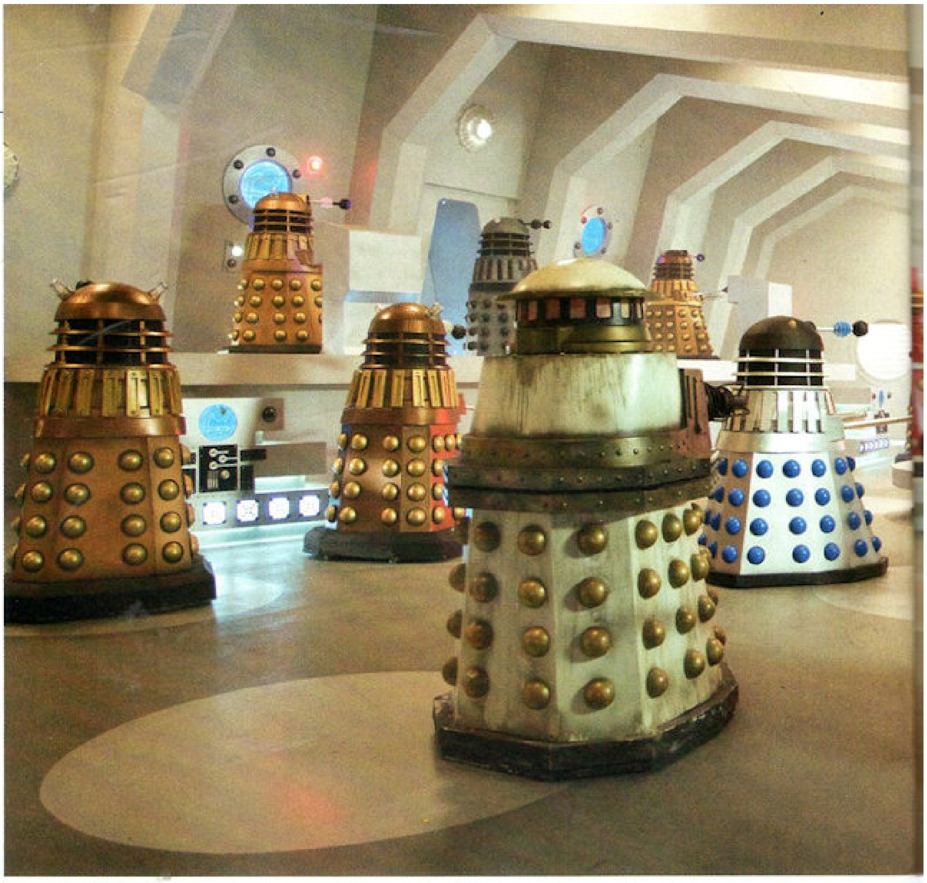
This is the immersive exhibition located on Cardiff Bay just a couple of hundred yards from the BBC's Roath Lock studios, *Who*'s headquarters since 2012.

"The *Doctor Who* Experience is coming in *very* useful this series," hints Peter.

Steven's script describes the Dalek control room as 'a split-level riot of 60s *TV21* glory... glacial and gold and magnificent. Everywhere Daleks glide and hum. Screens glow, consoles flicker.'



Colony Sarff (Jami Reid-Quarrell) has an important message for the Doctor.



"This is a spectacular *Doctor Who*! You could have it on Christmas Day! Oh, but it *is* Christmas for us."

PETER CAPALDI, DOCTOR WHO

"What's great about the design," points out Peter, "is that it almost automatically makes it feel widescreen, like in the way that the *Dr Who* movies were."

In the mid-60s, Amicus Productions capitalised on 'Dalekmania' by releasing two lavish, Technicolor cinema films starring Peter Cushing as the human inventor 'Dr Who' – and featuring Daleks galore. *Dr Who and the Daleks* (1965), based on the first televised Dalek serial, and *Daleks' Invasion Earth 2150 AD* (1966), based on 1964 TV serial *The Dalek Invasion of Earth*, were *Doctor Who*'s first excursions into colour and into widescreen. There's definitely something of the Cushing movies about this control room.

"What fun!" exclaims Peter. "I always felt that we should really have a lava lamp, because in the movies they've got, I think, three," he laughs, "which must have, at the time, felt very futuristic. As you can see, this is a tribute to the 60s, really, even though many of these Daleks are modern ones. And the little corridors...! The other day we had the TARDIS here, too, with all these Daleks... It was the most *Doctor Who* thing I've ever seen."

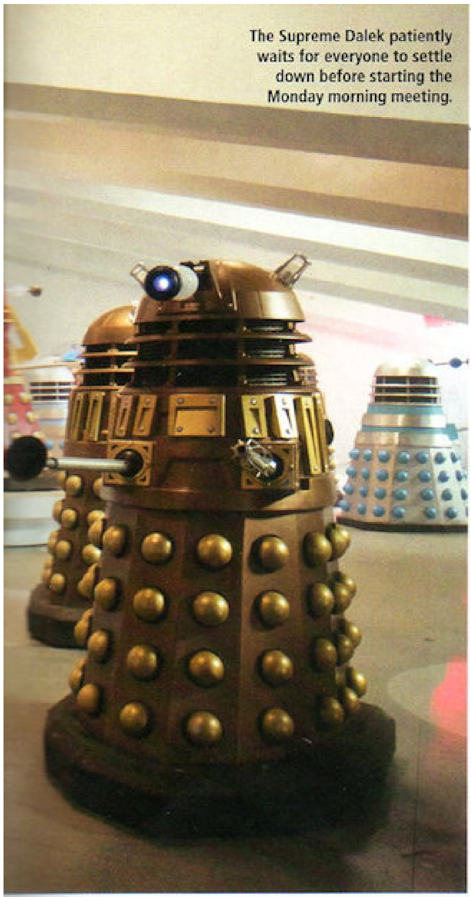
Meanwhile, Tenerife doubled for the deserts of Skaro. The *Doctor Who* team spent four days filming there.

"We were in a very isolated location," reveals Peter. "You had to drive quite a distance to get to it. It's not on a touristy bit of the island; it's way, way up. It looks great. It works very well. I was hoping they'd bring the Daleks with us, but they added them in later." Probably for the best.

In 1963, Skaro's original Dalek city was designed by the late Raymond Cusick – "very much with the Daleks in mind," he told **DWM** in 1985. "They wouldn't need things like light switches, because they didn't have hands. Instead they had globular controls, which looked as though they could be convincingly operated by the Daleks' sucker sticks. The roofs and doors were very low, to fit in with the height of the machines, and I made all the city sets metallic, because the script said that the Daleks conducted their power from the floor, rather like dodgem cars..."

In recreating the city for 2015, Michael Pickwoad, *Doctor Who*'s production designer since 2010's *A Christmas Carol*, has closely evoked Cusick's original.

"How do Daleks move around? Who built this city? Was it human slave labour?" asks Michael, when **DWM** catches up with him in August. "You can't imagine Daleks building much, can you? In a sense, wherever you go in the universe, the laws of physics are much the same, so I like to make things look as though they're constructed, not just thrown together. I trained as an engineer, so there's a mixture of look and practicality –



The Supreme Dalek patiently waits for everyone to settle down before starting the Monday morning meeting.

making things look as though they're strange, but understandable. The Dalek city had to be something fun, and slightly brutal, and lots of tunnels... You take on board what other people have done. If you're any good, even if you copy them, you put your own spin on it. Sometimes it's pure homage, sometimes you change it around a bit."

Michael re-watched some of the first Dalek serial, "to see how they'd done it back then. It was quite entertaining, actually. They had photographic blow-up Daleks in one episode. You could see! But the design of the Daleks, it's so impressive. When I started, I thought, 'God, I'm never going to be able to do this sort of stuff. How on Earth -?' But then gradually, it's like anything, once you get into it, you understand: nothing's impossible." Michael has even been known to wander around the *Doctor Who* Experience for inspiration - "to remind myself what something looks like, to refresh my memory. It's quite amazing to see. 'God, did we make that?' It's like all our yesteryears."

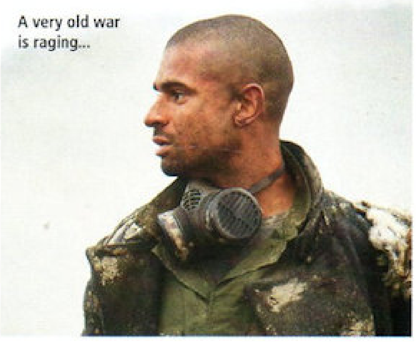
Last issue, Steven described Michael as "very educated and clever", "extraordinary", and "insanely ambitious about what can be built in the studio". When **DWM** corners Michael at the Roath Lock studios, he has just arrived from his workshop in Upper Boat ("up the valleys, towards Pontypridd"), where his sets get constructed, "either altogether or in pieces", before being transported here. The turnaround - from Michael receiving a script, to the sets being ready to film on - is tight.

"If we have three weeks, we think it's lucky. Often, it'll be the next day. It's pretty frenetic. The Dalek episodes were quite big-scale stuff, so we had to really go for it."

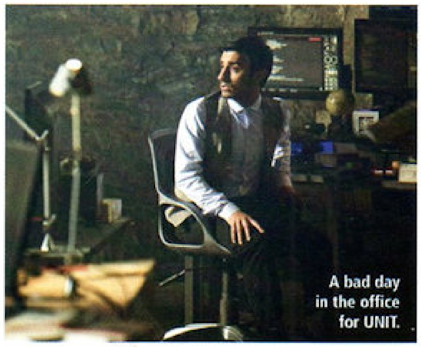
To make the Dalek control room on time and on budget, Michael adapted an existing set - The Drum, a twenty-second-century underwater base - from Episodes 3 (*Under the Lake*) and 4 (*Before the Flood*), which went in front of the cameras before the Dalek two-parter. Transforming the Drum into the Dalek hub required considerable paint work, major set redressing, and "we dropped the beams down one side," explains Michael, "and spread them around, so it looks a bit like LaGuardia Airport. You look at a building like that, in New York, and you think, 'Well, that could be somewhere in the outer universe.' You realise that nothing is new in this world, or universe. Everything looks like someone, somewhere, has done it before. Probably Raymond Cusick," he laughs. "Don't worry about being original, just make it look good. Or weird. If it looks a bit weird, then it's good for *Doctor Who*.

"The 60s produced some of the best science-fiction films and TV ever made. You can't really do much better for elegance, for space sets. They have a purity and a logic, not design for design's sake, which is true of 60s design generally - the best is brilliant, and the worst is wonderfully dreadful, so between the two you've got a good bit of fun to be had. This is our own tribute to that era."

Peter Capaldi wanted to pay tribute to his 60s predecessors, too, "so I give a little tribute to William Hartnell," he explains, pointing down to his plaid trousers. "I just thought, because there's this hint of the 60s about this, the whole feel of it, I wanted to do something a little bit in that direction. I don't know whether to keep the checked trousers. What do you think? Are they too much?"



A very old war is raging...



A bad day in the office for UNIT.

In these episodes, they're perfect.

"In this, they work?"

DWM nods. They're good trousers.

"I'm just worried," he confides, "that once you move out of this story, it looks a wee bit like I'm *dressed up* as Doctor Who. It sort of works here because we know - people know - that it's a little nod." His t-shirt is new, too. It's white, with a star-scape on it. "We're not allowed to have anything that's terribly recognisable, like a brand, so it's just stars. The Doctor has quite a few costumes this year - the t-shirt, one with a shirt, another with a jumper... but this is the one that he ends up in most of the time. Yes, I like it. I had these great boots last series, too." He's looking down at the trousers again. "Y'know, I like the trousers. I think they look quite good!" He's right.

Peter was delighted when he first read Steven's scripts for these Dalek episodes.

"It was a huge thrill. They're great. They feel like movies. What a laugh, huh? It's quite a spectacular *Doctor Who*. I think you could have it on Christmas Day, honestly, even though it's not a Christmas episode." He gazes lovingly around the Dalek control room, and at all the Daleks here. Red! Black! Gold! "Oh, but it *is* Christmas - look! It's Christmas for us."

With Skaro back in the sky, **DWM** readers might be wondering if any other iconic *Doctor Who* planets might follow suit? Maybe even Gallifrey? Well, don't hold your breath...

"It's a funny one," opines Steven, "setting up the Doctor for his home planet again, when we all know he left it in the first place because he couldn't stand it. I mention that in these Dalek episodes. Once Gallifrey had gone, only *then* does he start waxing nostalgic - which is absolutely correct and right, that's what he would do, but I don't think the reality of being stuck back on Gallifrey would sit with him for two minutes. Presumably, the moment he did find Gallifrey again, he'd leave it. He'd run away."

But - but! - in 2013's *The Day of the Doctor*, the Curator ("Who knows, eh?") revealed that Gallifrey *didn't* fall. That's what he said! It's still out there, isn't it, Steven? *ISN'T IT?!?*

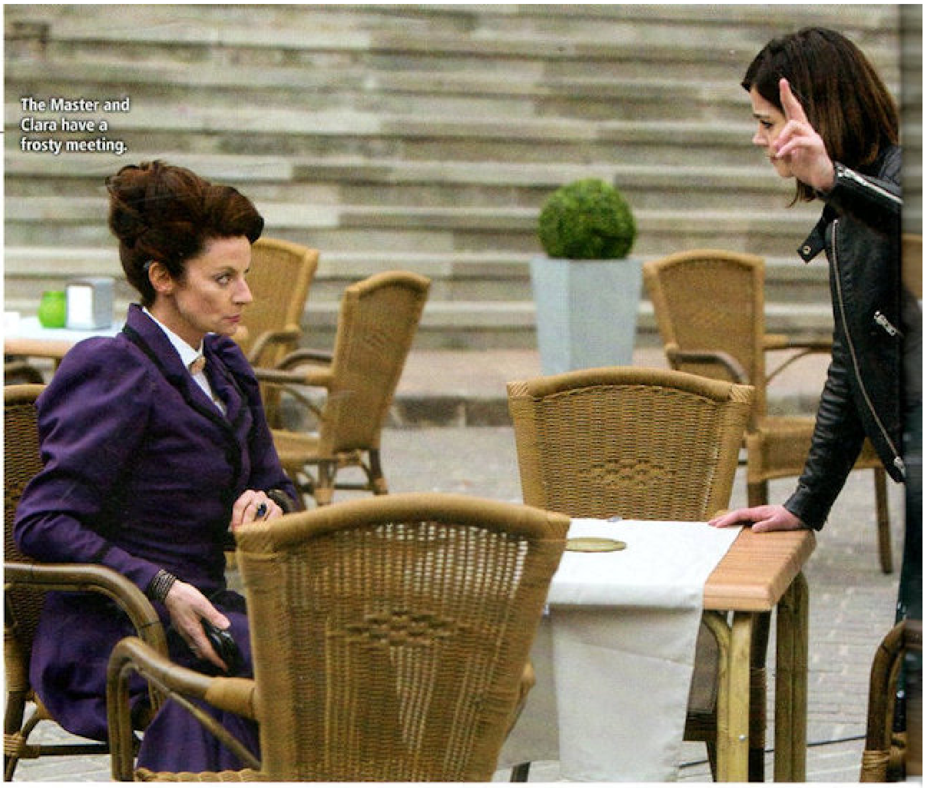
"The whole show hasn't now become about the Doctor in search of his home," insists Steven. "He doesn't even say he's searching for it; he says he thinks it might be his destination, one day, out there. He doesn't say, 'Now I shall go forth and do nothing but search for my home planet,' because he wouldn't, would he? He's too busy visiting supernovas, or trying to ►

◄ meet some more historical celebrities. That's what he's like."

So with Gallifrey off the menu, what other exotic, interplanetary locations can we expect from this series?

"Well, the set I'm standing on now," teases Michael, "is for Episode 10, *Face the Raven*. We built this wonderful, out-of-time street - a mixture of Soho, Oxford, and York. If you know the Shambles in York...? It's a very 'old world' street. We built ours from scratch. I'll feel quite sorry when this set comes down. Each set this series has been quite fun. The underwater base. The Great Hall, in the Viking episode - that was quite impressive. You end up impressing yourself sometimes. You think, 'My God, how did we manage that?'" Michael once said that a production designer "should think like a director and behave like a producer". He elaborates: "A director wants everything to look wonderful, but then the producer says, 'We can't afford that!' So you have to play a careful game, to get the effect of what you want, for a cost that can be afforded. You want everybody to be happy, but to bring people's minds to bear on what's possible, sensibly. It's a triangular problem of space, time, and money. Where do you build it? How can you find the time? What money do we have to do it?"

Which sums up *Doctor Who*, really: Adventures in Space, Time, and Money.


The Master and Clara have a frosty meeting.

"The Master is what the Doctor would be like if he had no restraint; if he just had his ego..."

STEVEN MOFFAT, WRITER

Gallifrey may still be lost, but its most infamous daughter - occasionally son - returns in style in *The Magician's Apprentice* (with a message for the Supreme Dalek: "Tell him, the bitch is back!"), following her demise-but-not-really in 2014 season finale *Dark Water/Death in Heaven*. "Not dead, back, big surprise, never mind," Michelle Gomez's Missy declares, as she embarks, in this season-opener, on another of her loopy schemes. Is it too soon for a comeback? Never!

"It was predictable that she'd return, but not that she'd return immediately," says Steven, "and the mere fact that it's an unusual thing to do makes me think, 'Yes, let's do it!' That's a recommendation. A lot of it is down to the fact that Michelle was a huge hit, let's not pretend otherwise."

On 27 August, *The Magician's Apprentice* had its world première - at the Edinburgh TV Festival - and Missy went down a storm.

"The roars of approval she got throughout it, whatever she was doing! Even when she was shooting innocent soldiers - which I thought might be a stern reminder that she's a terrible person - everybody just clapped and cheered. It doesn't matter what Michelle does; they just love her."

She fits into the Dalek story rather nicely, too.

"Yes, when it's all about friends and enemies, she should be there. Although, I do like the other side of her you see: the Doctor is in trouble, so she's actually looking for him. Makes perfect sense to me. She'd immediately try to mess up his life, and probably try to kill him, but she would go looking for him."

Steven seems to enjoy writing psychopaths.

He laughs. "I don't know, it's an interesting mindset to get into, to understand that villains don't necessarily think they're the villain," he ponders. "Does Missy? Does anyone? If you're going to write a villain properly, they think they're the misunderstood hero or victim. That's what villains are like. If they're just there to be maniacs, that doesn't mean anything. So is Missy a psychopath? Actually, she isn't, because she's got quite a warm connection with the Doctor. She's a different kind of barking mad."

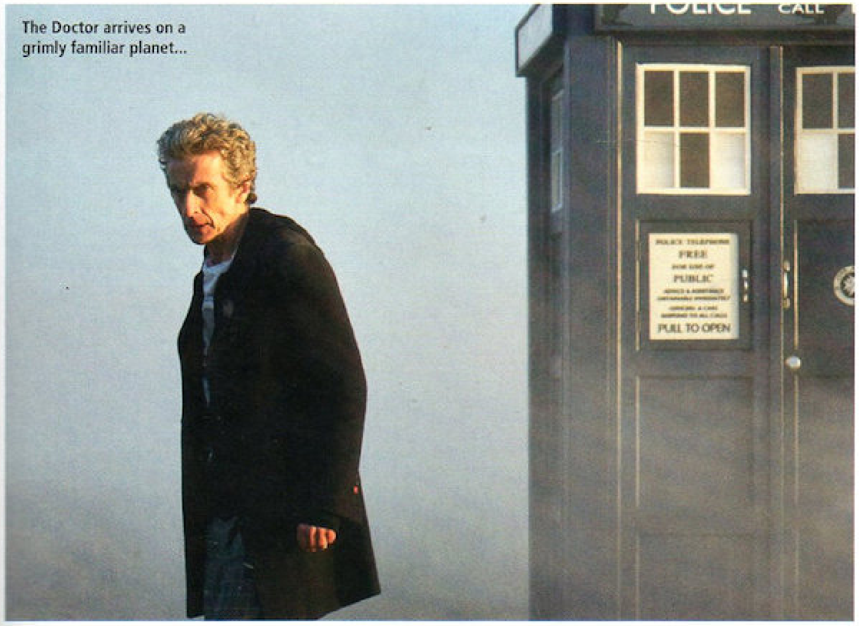
Bar Missy's brief cameo in last year's *Deep Breath*, the Master hasn't featured in a series opener since 1982's *Castrovalva* - and, before that, the Master's very first serial, 1971's *Terror of the Autons*.

A welcome hug for both the Doctor and Clara.

"If you look at the old Pertwee/Delgado stuff," says Steven, of Third Doctor Jon Pertwee and original Master actor Roger Delgado, "they play it as friends all the time, which I think is the most interesting thing about them. They never play it as enemies at all. The script and the story do the work of the animosity. It makes the Master - or Missy, or whatever we're saying - more interesting. Also, it makes the Doctor slightly more alarming, because you realise that he's still prepared to like this dreadful person and spare them from time to time. The Master is what the Doctor would be like if he had no restraint; if he just had his ego. Think how much they've got in common: they're massive egotists, they always know better, they're convinced of their superiority, and they're quite patronising to any other form of life. The only difference is, the Doctor is tweaked, morally, to the point where he's the tremendous carer. Missy has no idea why the Doctor is squeamish about killing human beings, in the way that human beings aren't particularly squeamish about killing pigs for bacon, despite the fact that pigs have a capacity for love and pain just as we do."

Following her eleventh-hour rescue in *Death in Heaven*, and despite Missy's best efforts, Kate Lethbridge-Stewart is back in *The Magician's Apprentice*, too, alongside UNIT.

"It's a spectacular convenience for episodes set in the present day. It means we can cut through a whole load of stuff where the Doctor or Clara has to convince the authorities that something bad is going on, or the Doctor gets locked up, convinces everyone that he's a good guy, and then leads the charge. Instead, UNIT can show up, and we


The Doctor arrives on a grimly familiar planet...

BBC

DOCTOR WHO

THE 2015 SERIES
EPISODES 1 & 2

WRITTEN BY Steven Moffat
DIRECTED BY Hettie Macdonald
STARRING Peter Capaldi (the Doctor), Jenna Coleman (Clara), Michelle Gomez (Missy), Jemma Redgrave (Kate), Jami Reid-Quarrell (Colony Sarff), Daniel Hoffmann-Gill (Bors), Clare Higgins (Ohila), Kelly Hunter (Shadow Architect), Jaye Griffiths (Jac), Joey Price (Boy), Nicholas Briggs (Voice of the Daleks)

IN A NUTSHELL
Colony Sarff has a message to deliver to the Doctor. But the Doctor has disappeared. The Maldovarium... the Shadow Proclamation... the Sisterhood of Karn... wherever Sarff travels, no-one knows of the Doctor's whereabouts. But Sarff isn't the only one troubled by the Doctor's vanishing act. Missy is back – and she wants to find out what's happened to her old friend...

QUOTE UNQUOTE
CLARA: "He's not your friend. You keep trying to kill him."
MISSY: "He keeps trying to kill *me*. It's sort of our texting."
CLARA: "Oh, it must be love."
MISSY: "Don't be disgusting. We're Time Lords, not animals! Try, nano-brain, to rise above the reproductive frenzy of your noisy little food chain, and contemplate friendship. A friendship older than your civilisation and infinitely more complex."

can get on with it. Kate works because she brings tremendous ordinariness to it, in a way. She's quite down to Earth. She's level-headed and human. And UNIT was *always* something that worked. It was popular when it was there; people missed it when it was gone, and people expected it to come back."

Although Steven keeps the Doctor and Kate apart in this opener (they'll be reunited in a few weeks' time, as a Zygon invasion looms), the bond between the Doctor and Clara this series is stronger than ever. But there's trouble ahead.

"There's something inherently dangerous about trying to pretend, as they do, that their friendship is anything other than demented," says Steven. "He's taking this young girl from her teaching job, exposing her to horrific danger, and turning her, piece by piece, into as big a thrill-seeker as he is. If you actually knew Clara Oswald in real life, and you got to know what she does of an evening, you'd be saying to her, 'Are you mad?! He's completely bonkers, and one day you might not be coming back.' Yes, it's a solid friendship, and they're back to being comfortable with each other, and that's quite adorable and fun, but there are consequences to being friends with someone like the Doctor, and we don't ignore that. She has experienced some already, and there will be more. Clara is changing. She's becoming more like him, and less like a school teacher. That's where we go by the end of the series."

The euphoric reaction to Missy aside, how did *The Magician's Apprentice* go down with August's Edinburgh TV Festival audience?

"Well, *Doctor Who* is good at crowd-pleasing," points out Steven, "and it feels completely at home in the multiplex. There are loads of brilliant TV dramas that I'd have no interest in watching in a cinema, with a crowd of people, but *Doctor Who* is designed to work in a noisy living room on a Saturday night, so the big-screen experience in Edinburgh felt quite appropriate. A number of things I was quite nervous about, about the episode, seemed to play really well. Mostly, I felt quite relieved."

What was he nervous about?

"Well... I've given Peter a lot more humour. His first, big entrance – it's the most outrageous entrance the Doctor has ever made! It went down a storm, but I was slightly bricking it, because you just don't know how that's going to play."

Plus, it's a two-parter. *Doctor Who* has tended to tell single-episode stories in recent years. But this series takes a different approach.

"Each year, we try to do something different – almost out of perversity, to make it more difficult for ourselves – so that we're not getting into a groove, we're not becoming boringly expert at it, because there's nothing so boring as when you get slick. I was very happy to get rid of two-parters when I did, and now I'm very happy to bring them back. Something else will happen next year."

Does mixing things up like this keep Steven keen to stay on as showrunner?

"That would be awful! If I were changing things just to keep me interested, that would be wrong. I wouldn't do that. The fact is, *I* don't have to. I still love *Doctor Who*. I haven't grown as tired of it as I assumed I would have by now. I'm still having a whale of a time. I like to see what *Doctor Who* can do. Let's make an audience feel that it's not an old show. I slightly dreaded the 50th, because it reminds an audience that the show is 50 years old – I can't see any pluses to that. Well, at least it masked the fact that the so-called 'new series' is no longer new. It's ten years old. It's very much older than most TV shows ever get to be. So you want to find ways of making it raw again, and unpredictable, almost as if it hasn't quite formed. I love that first-series rawness you get with a new TV show, which sort of disappears as you get into your groove; when it's slicker, it's never as unpredictable again. Constantly throwing curveballs at your show, you can make it unpredictable, you can force it to be new. Last year, we had a new Doctor. The year before was the 50th. Now, *Doctor Who* is getting back to the business of just being *Doctor Who*." **DWM**

Missy puts on a performance...

Under the Lake & Before the Flood

The second story of the new season sees the Doctor and Clara go under the lake, for an adventure where the dead seem very much alive...

PREVIEW BY **JASON ARNOPP**

Despite being one of the world's scariest TV shows, *Doctor Who* seldom tries to spook us with ghosts. Not proper ones, anyway. While several pseudo-phantoms have flitted across our screens, sci-fi tends to demand a *Scooby-Doo*-style explanation for all that sheet-flapping and chain-dragging.

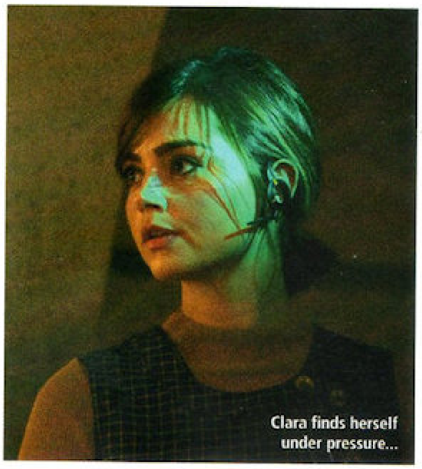
Even Russell T Davies' *Army of Ghosts*, which went as far as putting 'Ghosts' in its title, ultimately revealed those worldwide spirits to be Cybermen in 2006. Seven years later, Neil Cross' *Hide* masqueraded as a haunted house affair, only to whip the rug out from under us with an extra-terrestrial love affair. And Steven Moffat's 2014 finale teasingly suggested that life after death might exist, only to unveil the Nethersphere as Missy's latest Master-plan.

Under the Lake and *Before the Flood*, on the other hand, present us with such convincing apparitions that even the Doctor finds himself flummoxed. His initial reaction, perhaps cemented by the events of *Dark Water/Death in Heaven*, is to insist, "You live, you die, that's it." But then he starts to wonder...

"Death is the one thing which defines every single species in the galaxy," says Toby Whithouse, having returned to *Doctor Who* to write this top-notch tale, following a gap-year which saw him focus on creating BBC One's Cold War drama *The Game*. "And what the Doctor finds so fascinating about *these* creatures is they seem to have overcome this one limitation that every single lifeform has. Every sane person would regard that as terrifying, but to him it's fascinating. This is precisely the glory of the Doctor: he's the one who runs towards danger. And he should be constantly surprised. Because the moment he is surprised and wrong-footed by something, he becomes the audience. From the audience's point of view, that's very gratifying and enjoyable. The Doctor always has to be kept on his toes. You don't want him too set in his ways or too dogmatic, because that makes him pompous and distant."

The driving force behind BBC Three success story *Being Human* (2008-13), Toby has, of course, written several *Doctor Who* episodes, namely *School Reunion* (2006), *The Vampires of Venice* (2010), *The God Complex* (2011) and *A Town Called Mercy* (2012).

"Steven tends to give me a one-word or one-line pitch," Toby says. "Or he'll have an idea for a milieu and I'll go away and expand that. A lot of emails will go back and forth and we'll have meetings. This time, he came up with two suggestions, one of which was ghosts. That really grabbed me: I knew it was something I could work with. And it instantly threw up time travel possibilities. There was a whole new area to explore with ghosts: the notion of encountering one, then travelling back in time and seeing that person alive again. And it would be possible for you to meet your own ghost. The ideas really came tumbling out from that."



Clara finds herself under pressure...

Yes, this story has the distinction of being Toby's first *Doctor Who* story to hinge on time travel – and fairly mind-bending time travel at that. While plotting and writing, did Toby ever come to regret taking the wibbly-wobbly, timey-wimey route?

"Oh never, I loved it! I've always wanted to do a timey-wimey episode. In fact, it was going to be a lot more timey-wimey, but we lost some of that before we started filming. It's enormous fun to deposit something in a script, then have the reason for it happen later."

This is also the first story that Toby's written to star Peter Capaldi as the Doctor.

"I think he's the most 'alien' Doctor we've had since the show came back," Toby says. "Even though the essentials of the character remain the same – his heroism, his brilliance, his enthusiasm – he feels to me like much more of an outsider than Chris Eccleston or David Tennant or Matt Smith were. He's more strange and otherworldly. That's really interesting to play with. He has a darkness that I don't think David or Matt had, but which you did see glimpses of in Chris. It's also very interesting to look at how Peter plays the moments of impatience. The frustration of not being surrounded by people as clever as him – Peter plays that brilliantly. So I really wanted to find those 'alien' moments, because those really make it different to writing for Matt or David."

Toby largely rejects the theory that the Doctor's personality stays essentially the same despite his various regenerations.

"No, I think Peter's Doctor is hugely different. If I'd written this two-parter for David, for instance, it would have been *completely* different. There's a colossal difference of interpretation. David and Peter are good examples because they take antipodal positions in terms of their interpretations of the Doctor."

To round off this list of 'firsts', Toby had never written a two-part *Doctor Who* story before. Did this one start life as a double, or blossom and grow?

"Steven always wanted this to be a two-parter," he confirms. "I genuinely love *Doctor Who*, but finding the time to do it is very difficult. I always try to *make* time and normally I can, but I couldn't last series. This time, I thought, 'Fine – I've just got time to do a 45-minute episode', then Steven said it was a two-parter. Argh! But I felt like I owed Steven because I hadn't done one last season. Weirdly, it kind of wasn't double the work, mainly because my scripts are always massively long anyway. Actually, I found completing the story in two parts easier than doing it in one."

We're reminded of Mark Twain's famous quote in a piece of correspondence to a friend: "I would have written you a shorter letter, but I didn't have time."

"That's exactly it!" Toby says. "In a 45-minute episode, one of the challenges is wrapping it all up convincingly. But when you have so much extra time, you have more space in which to develop the story and let it breathe."

Asked to nominate his favourite two-parters in post-millennial *Doctor Who*, Toby says, "Well, obviously, everyone says *The Empty Child* and *The Doctor Dances*. But I also really liked *Aliens of London* and *World War Three*, even though the design of the Slitheen perhaps wasn't the greatest. That two-parter is actually really, *really* good. It's a great plot and it really stands up. Looking back, that first series didn't put a foot wrong: every single episode is an absolute belter. I also really liked *Silence in the Library*, and the *Human Nature* story is fantastic. If I don't mention others it's purely because I've forgotten!"

Under the Lake unfolds in The Drum, an underwater mining base in Scotland, 2119. Here, a military team and a corporate rep named Pritchard (Steve Robertson) are investigating a spaceship they found buried in the bed of a lake. Cue the manifestation of ghosts who quite literally have axes to grind.

"We wanted the people trapped somewhere," notes Toby. "So it could've been a spaceship, a moonbase or an underwater base. Steven was quite taken with the idea of it being underwater, because it's something *Doctor Who* hadn't done very much. And much like when I did the Wild West episode, I felt you needed the tropes of that genre. So this time, I wanted haunted house tropes. The team finding the spaceship is an echo of familiar ghost stories, such as someone finding a sarcophagus and opening it up, only for an ancient curse to be unleashed and so on! The underwater base became our haunted house and I did some research into underwater bases."

Was that easily done?

"Yes," he laughs, "thanks to my friend Google! One thing I found was that, no matter how well built these bases are, it's permanently damp and there's moss everywhere. Production has done an extraordinary job on the base's design: the moss becomes our cobwebs. So I deliberately wanted to use all those ghost story tropes, but put them in a science-fiction setting."

How much did Toby refer to similarly damp tales like *The Waters of Mars* (2009) or *Cold War* (2013)?

"That was more of a concern for me regarding the design. In the scripts, I go into quite a lot of detail about the look, partly because I tend to just see it. Obviously it's other people's jobs to realise it, but the script is my one opportunity to say how I think it should look, before my fantastic director Daniel O'Hara and the amazing designer Michael Pickwoad have a read. I was very adamant, actually, that this had to look different to those specific episodes. Particularly *Cold War* – I didn't think it should be like the interior of a submarine. For one thing, it had to look more like a space station because it was set in the future."

Toby had no fear when it came to the production practicalities of setting a story underwater.

"The production team is so clever: they've been doing this for so long! They worked similar magic with *The Vampires of Venice*, which they actually filmed in Croatia. They put windows in the ceiling of The Drum's corridors, with blue flickering lights above them. Just on a subconscious level you're taking that in, and it's locating us underwater. So apart from a few moments, there was actually very little water involved. It's mostly suggestion."

The God Complex introduced Gibbis (David Walliams), a member of mole-like alien ►

"Death is the one thing which defines *every* species. These creatures seem to have overcome this one limitation..."

TOBY WHITHOUSE WRITER EPISODES 3 & 4

BBC
DOCTOR WHO

THE 2015 SERIES
EPISODES 3 & 4

WRITTEN BY Toby Whithouse
DIRECTED BY Daniel O'Hara
STARRING Peter Capaldi (the Doctor), Jenna Coleman (Clara), Paul Kaye (Prentis), Morven Christie (O'Donnell), Arsher Ali (Bennett), Colin McFarlane (Moran), Sophie Stone (Cass), Zaqi Ismail (Lunn), Steven Robertson (Pritchard)

IN A NUTSHELL

In 2119, the crew of Caithness mining facility The Drum unearths a smooth black spaceship and hauls it aboard the underwater base for inspection. It's not long before a terrible incident seems to spawn homicidal, hollow-eyed ghosts. When the Doctor and Clara arrive, they have mysteries to solve. Number One on the agenda: can ghosts really exist?

QUOTE UNQUOTE

THE DOCTOR: "I should warn you, I'd forgotten all your names before you'd finished saying them. Tell me about those things outside."
BENNETT: "They're ghosts."
THE DOCTOR: "They're not ghosts, we're not nine years old."

> **"Clara has suddenly become a bit reckless. She's maybe become a little addicted to the danger..."**
>
> **TOBY WHITHOUSE, WRITER**

◄ race the Tivolians, who amusingly revel in being oppressed. This story presents a new Tivolian in the shape of Prentis (Paul Kaye). This time, though, Prentis often becomes a figure of fear. It must have been nice for Toby to be able to bring back a race he invented, yes?

"It's nice," he says with a chuckle, "and it's lazy. Because, not only is there a Tivolian, there's also an Arcateenian, which is the race I invented for my *Torchwood* episode [2006's *Greeks Bearing Gifts*]! So it's really just laziness. And Paul Kaye does a great job as Prentis in this one."

Another of the characters, a high-ranking military type named Cass, happens to be deaf, as is Sophie Stone who plays her.

"Sophie's performance is one of the successes of the story – if not the biggest success," Toby says. "Her performance is extraordinary. I can't remember exactly when Cass became deaf during the script-writing process, but it does have certain narrative benefits as viewers will discover. I was also very mindful of something that the writer Jack Thorne said at a BBC Writers' Festival in Leeds. He talked about casting disabled actors and how it's just something we should be doing more often. We should be casting them regardless of their disability, not because of it. There should be characters who aren't defined by their disability... and although that's not necessarily something I've done with this story, it did resonate with me. It's the responsibility of writers like me, to create opportunities – not just in terms of writing disabled characters, but also casting disabled actors. Having disabled characters on screen has to become as ubiquitous as having a black or Asian character on screen. It has to become something we just don't notice any more. And as exhibited by Sophie, the talent is out there."

We very much like how the Doctor barely treats Cass with any less grouchy disrespect than the rest of her team. Toby nods. "One of my favourite lines is when he says to her, 'Whenever I step outside, you're the smartest person in the room'!"

While the Doctor enjoys the challenge of rationalising The Drum's apparitions, he's uncomfortably aware that Clara is enjoying herself *too* much. This story continues to underline the effect which Danny Pink's death has had on her. Naturally, a story about dead people coming back to haunt us is the perfect platform for this ongoing thread.

"Certainly within these episodes," says Toby, "Clara has suddenly become a bit reckless. There's the sense that the handbrake is off. She's maybe become a little addicted to the danger and not really taking care of herself. For the Doctor, that's a big worry, seeing that side of her come out."

As this brilliantly creepy story uncoils, there's plenty more for the Doctor to fret over. Toby has certainly knocked the ball out of the park, and indeed off the planet, with his first *Doctor Who* cliffhanger. It's reminiscent of the show's 1970s Philip Hinchcliffe era, in the sense of being ever-so-slightly-irresponsible nightmare fuel.

"Yeah, yeah," he smiles. "But my daughter's 14 now and she's been watching *Doctor Who* since it came back. She maintains that her favourite episodes are the scarier ones. The scarier, the better. A couple of years ago, I asked what she wanted from the next series of *Doctor Who*. She said, 'Something scary.' It's such a valuable, necessary part of a child's growth and development to be scared in a safe environment – to experience fear and overcome it, so that your tolerance for fear becomes greater. It's absolutely vital that *Doctor Who* remains scary and gives us that frisson of excitement and fear. Not only is it good television, it's good for us."

Behind all the ghost-house chills, a real puzzlebox mystery lies at the heart of this story. While many Whithouse hallmarks are evident, including plenty of laugh-out-loud moments, it's also quite different in style and format to his previous episodes.

"I wrote this after *The Game*," he considers, "and people found *that* quite a disconcerting gear change, probably in terms of subject matter and so on. *The Game* is probably the least comedic show I've written. But I've never made a conscious choice to change my style as a writer: you have an idea and it either sticks or it doesn't. I'd never written about the Cold War before *The Game*. Tomorrow I might have an idea about, I don't know, the Industrial Revolution. There's no telling which idea is going to expand and grow."

Getting back to our opening thoughts: two *Doctor Who* stories which maintained an open-ended ambiguity about the supernatural have been *The Impossible Planet*/*The Satan Pit* (2006) and *Midnight* (2008). Could Toby's two-parter follow in these classics' enigmatic footsteps and introduce *actual* ghosts to *Doctor Who* mythology? Toby considers his answer carefully.

"How can I put it... what this story offers is one explanation for ghosts as opposed to *the* explanation. Other explanations are available... and therefore other stories!" **DWM**

BRAND NEW AUDIO ADVENTURES IN TIME AND SPACE

BIG FINISH WE LOVE STORIES

BBC DOCTOR WHO

FRAZER HINES • ANNEKE WILLS • DEBORAH WATLING • WENDY PADBURY

THE EARLY ADVENTURES

THE YES MEN
SEPTEMBER 2015

THE FORSAKEN
OCTOBER 2015

THE BLACK HOLE
NOVEMBER 2015

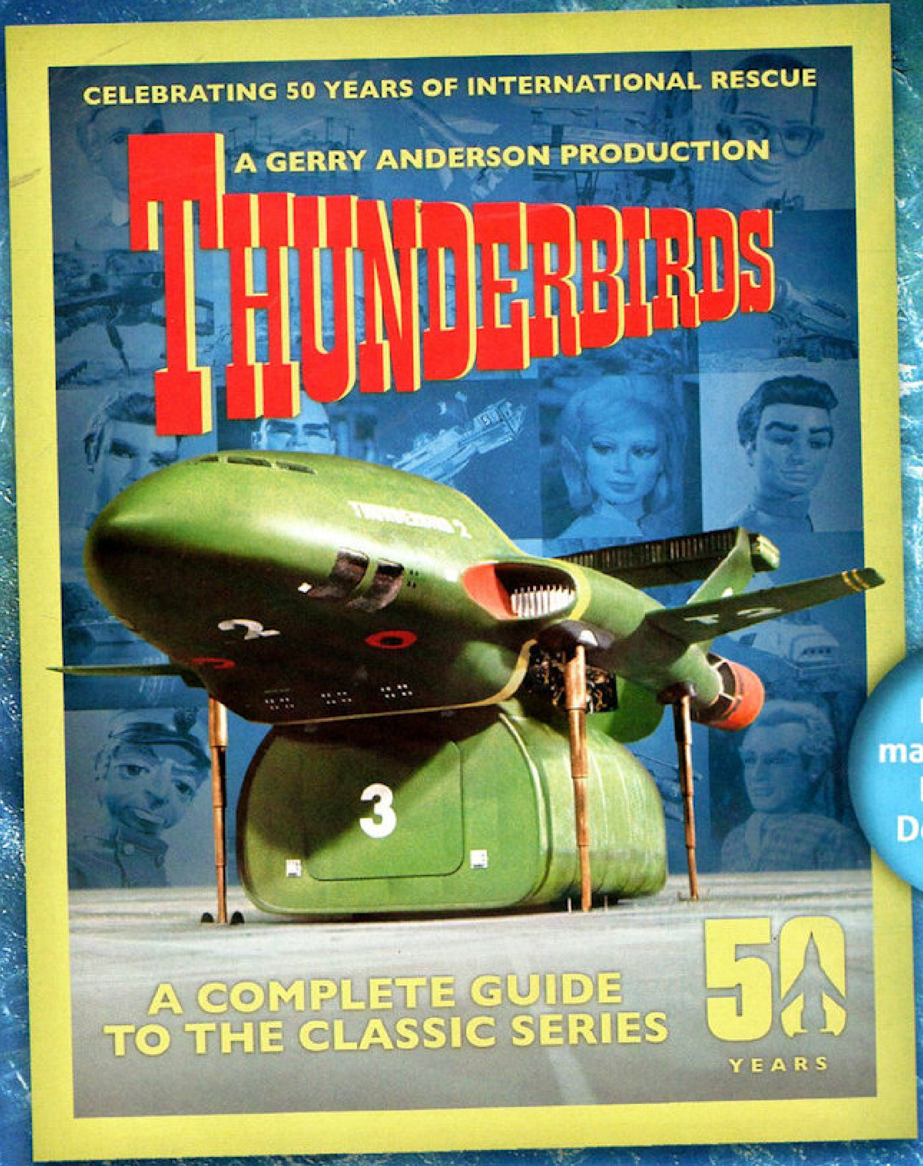
THE ISOS NETWORK
DECEMBER 2015

WWW.BIGFINISH.COM @BIGFINISH THEBIGFINISH

BBC

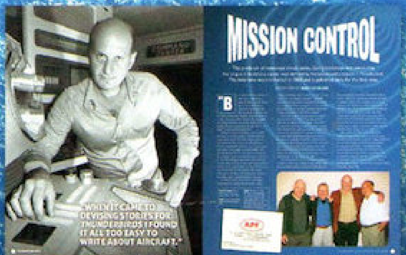
BBC, DOCTOR WHO (word marks, logos and devices), TARDIS (word marks and devices) and Cybermen are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2012. Licensed by BBC Worldwide. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. Cybermen created by Kit Pedler and Gerry Davis and used under licence.

CALLING INTERNATIONAL RESCUE...


CELEBRATING 50 YEARS OF INTERNATIONAL RESCUE
A GERRY ANDERSON PRODUCTION
THUNDERBIRDS
THUNDERBIRD 2
3
A COMPLETE GUIDE TO THE CLASSIC SERIES
50 YEARS

From the makers of The Essential Doctor Who

PATH OF DESTRUCTION
ATLANTIC INFERNO

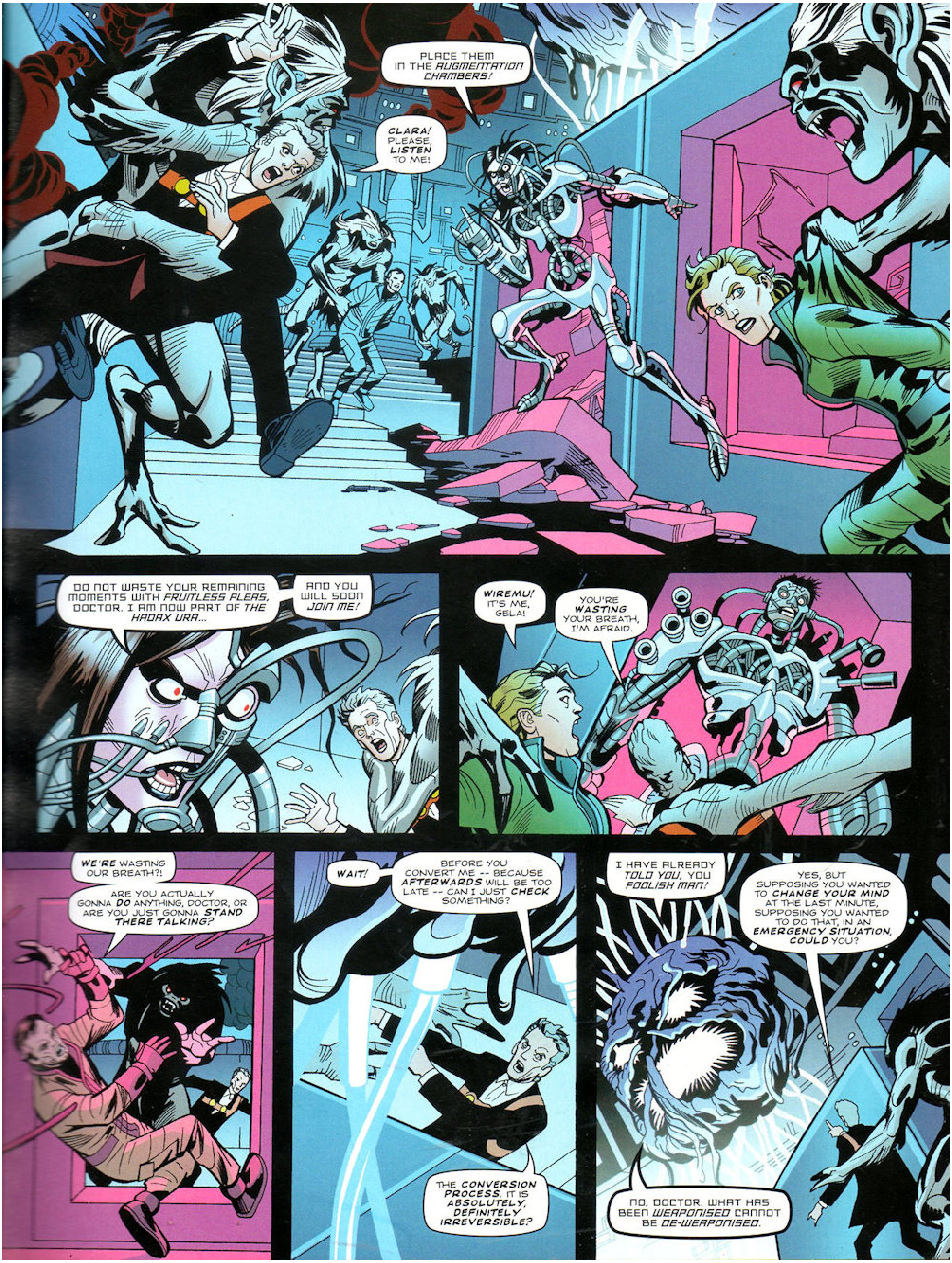

MISSION CONTROL
"WHEN IT CAME TO DEVISING STORIES FOR THUNDERBIRDS I FOUND IT ALL TOO EASY TO WRITE ABOUT AIRCRAFT."

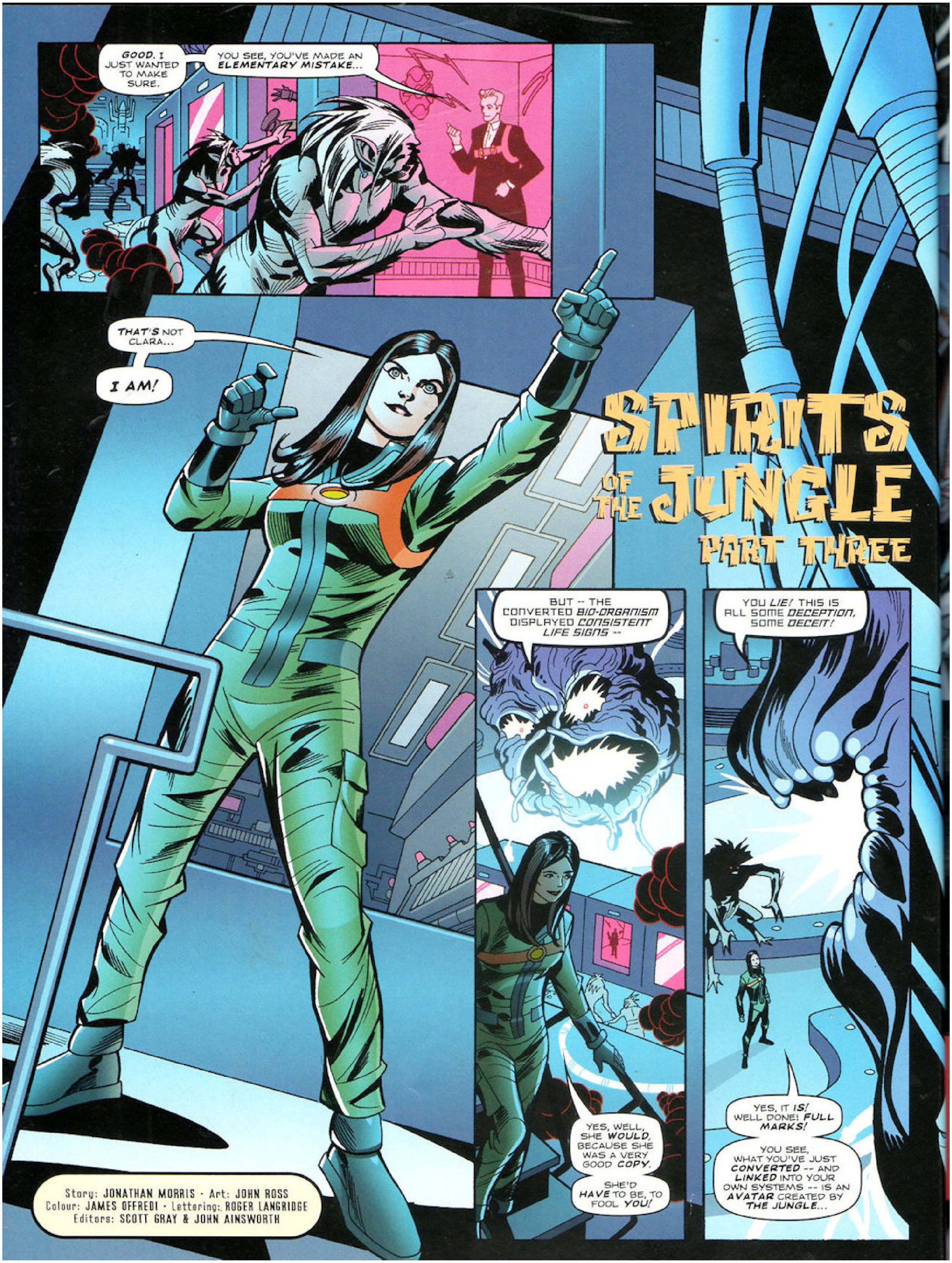
FAB COLLECTABLES

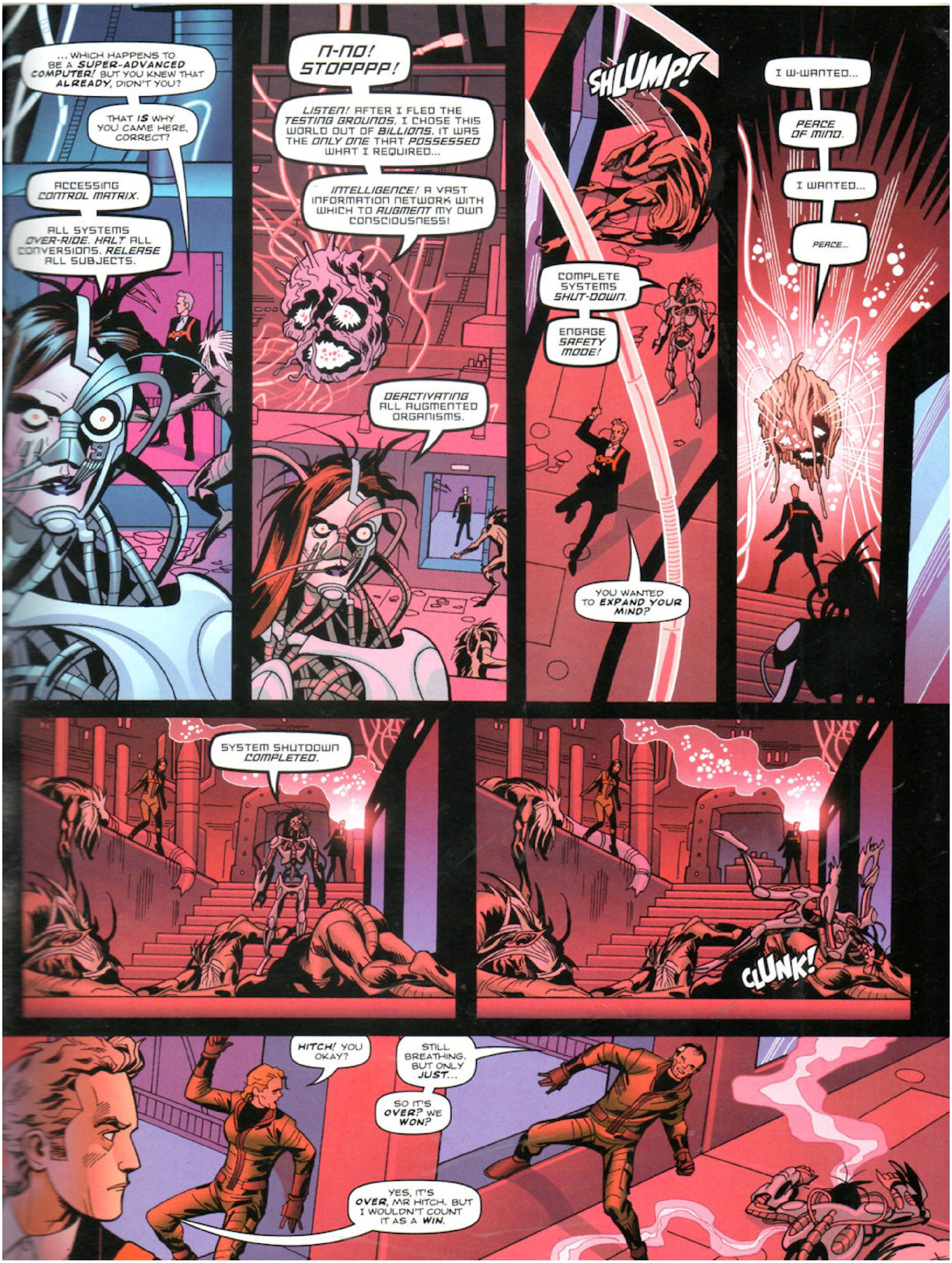
Complete series guide • Interviews • Features • 116 pages

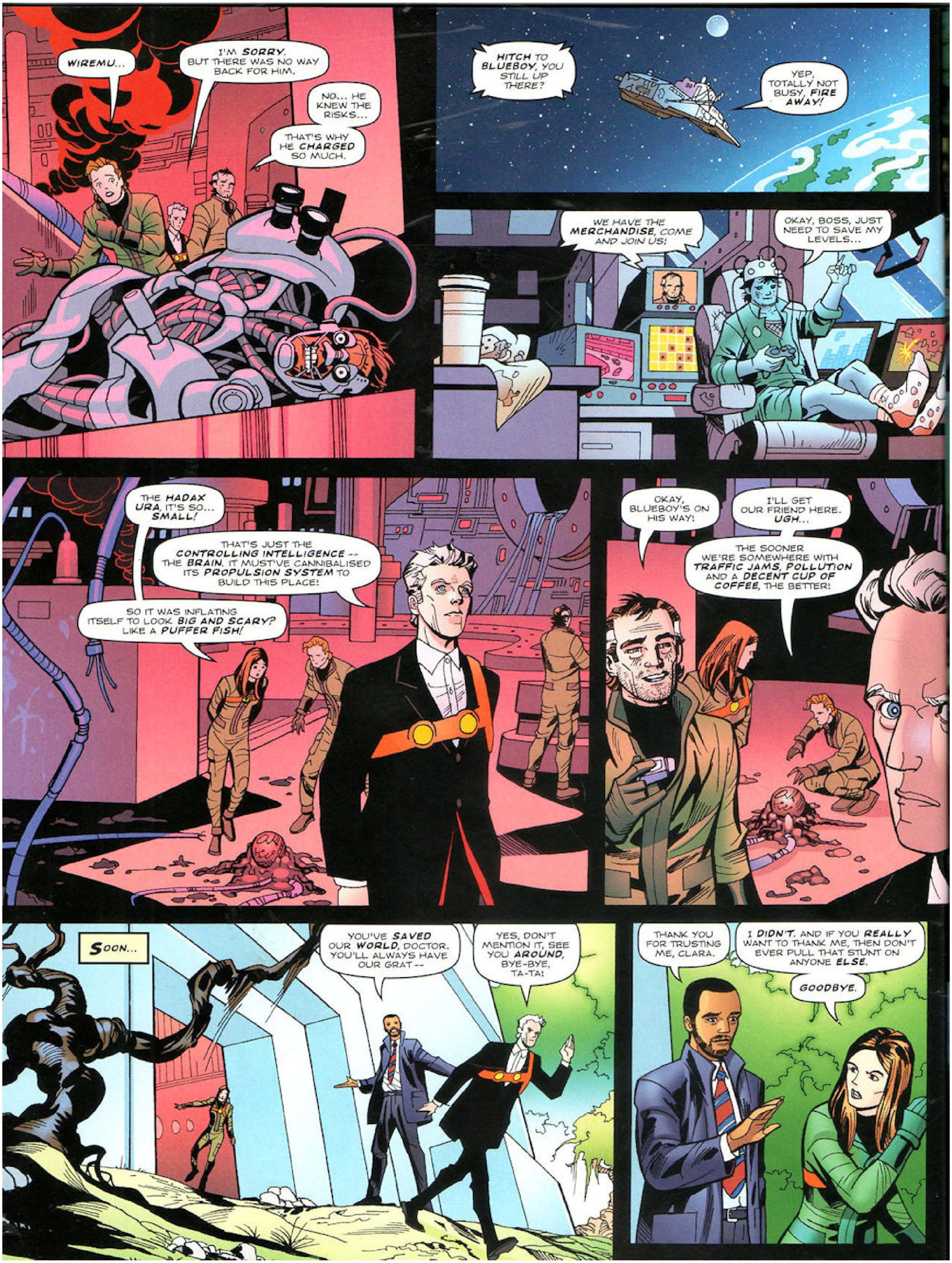
Available now at WHSmith, price £9.99 panini magazines

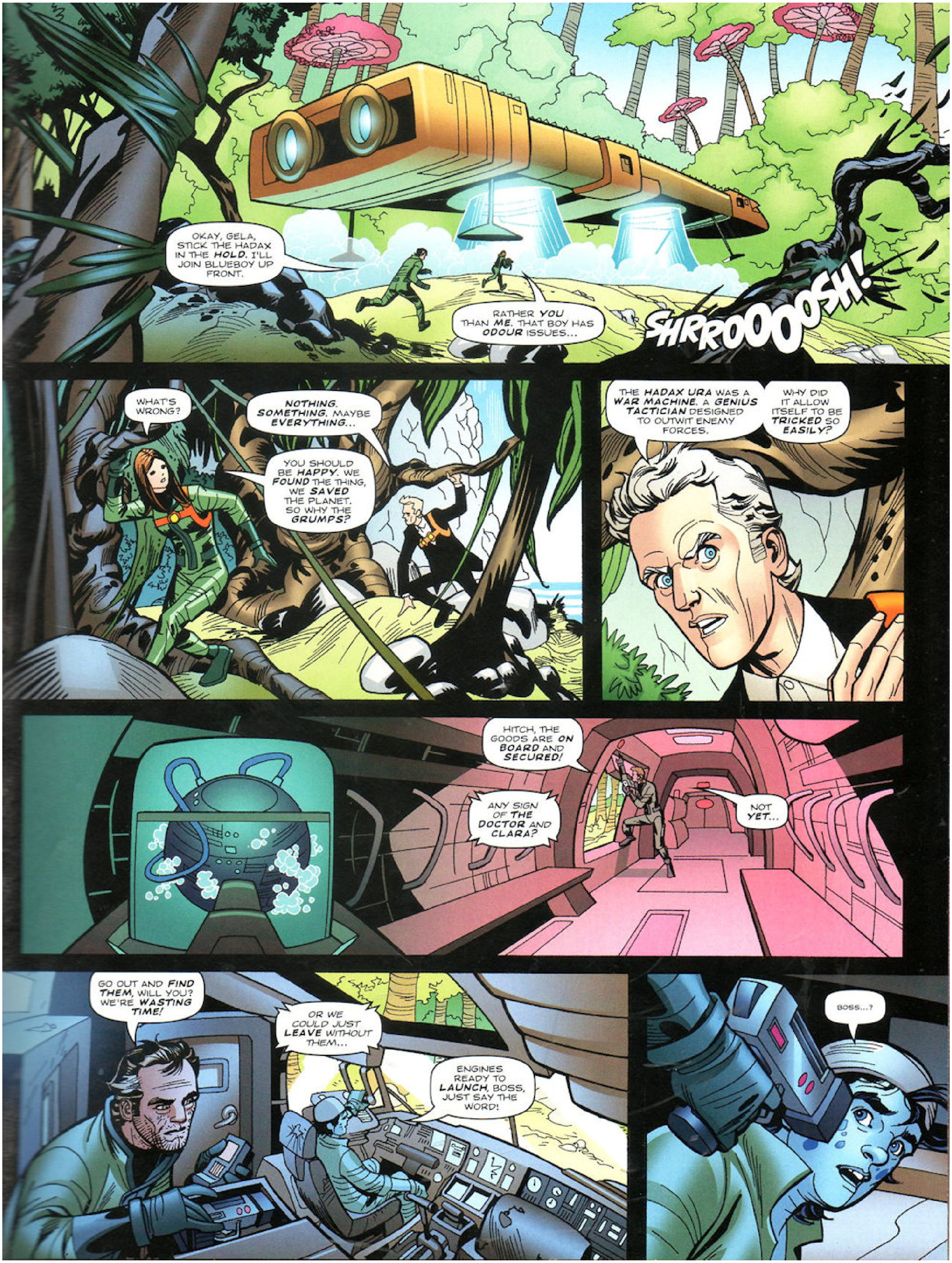
Thunderbirds ™ and © ITC Entertainment Group Limited 1964, 1999 and 2015. Licensed by ITV Ventures Limited. All rights reserved.

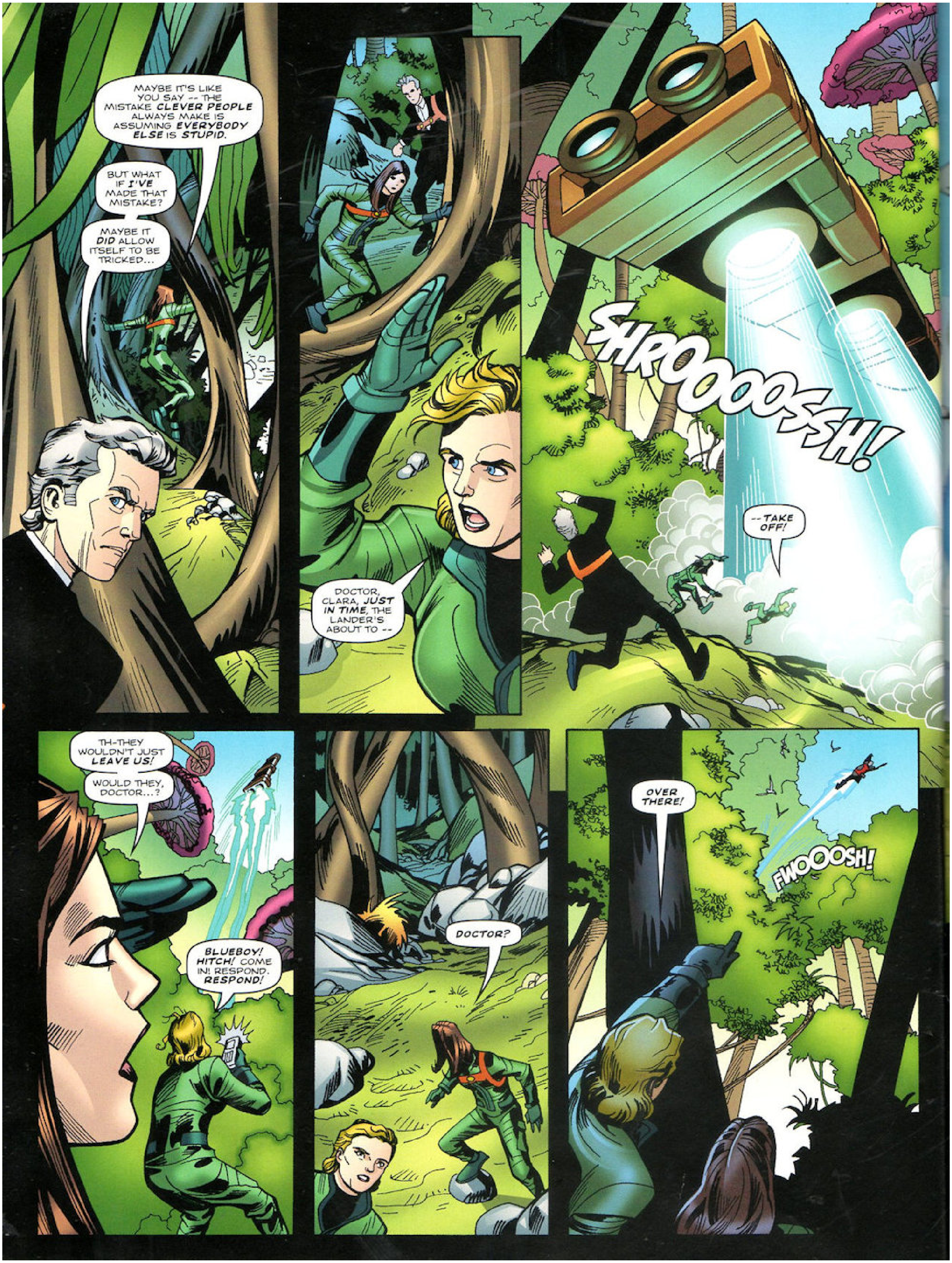

PLACE THEM IN THE *AUGMENTATION CHAMBERS!*
CLARA! PLEASE, ***LISTEN*** TO ME!
DO NOT WASTE YOUR REMAINING MOMENTS WITH *FRUITLESS PLEAS*, DOCTOR. I AM NOW PART OF *THE HADAX URA*...
AND YOU WILL SOON *JOIN ME!*
WIREMU! IT'S ME, GELA!
YOU'RE ***WASTING*** YOUR BREATH, I'M AFRAID.
WE'RE WASTING OUR BREATH?!
ARE YOU ACTUALLY GONNA ***DO*** ANYTHING, DOCTOR, OR ARE YOU JUST GONNA ***STAND THERE TALKING?***
WAIT!
BEFORE YOU CONVERT ME -- BECAUSE ***AFTERWARDS*** WILL BE TOO LATE -- CAN I JUST ***CHECK*** SOMETHING?
THE ***CONVERSION PROCESS.*** IT IS ***ABSOLUTELY, DEFINITELY IRREVERSIBLE?***
I HAVE ALREADY *TOLD YOU*, YOU *FOOLISH MAN!*
YES, BUT SUPPOSING YOU WANTED TO ***CHANGE YOUR MIND*** AT THE LAST MINUTE, SUPPOSING YOU WANTED TO DO THAT, IN AN ***EMERGENCY SITUATION, COULD*** YOU?
NO, DOCTOR. WHAT HAS BEEN *WEAPONISED* CANNOT BE *DE-WEAPONISED*.

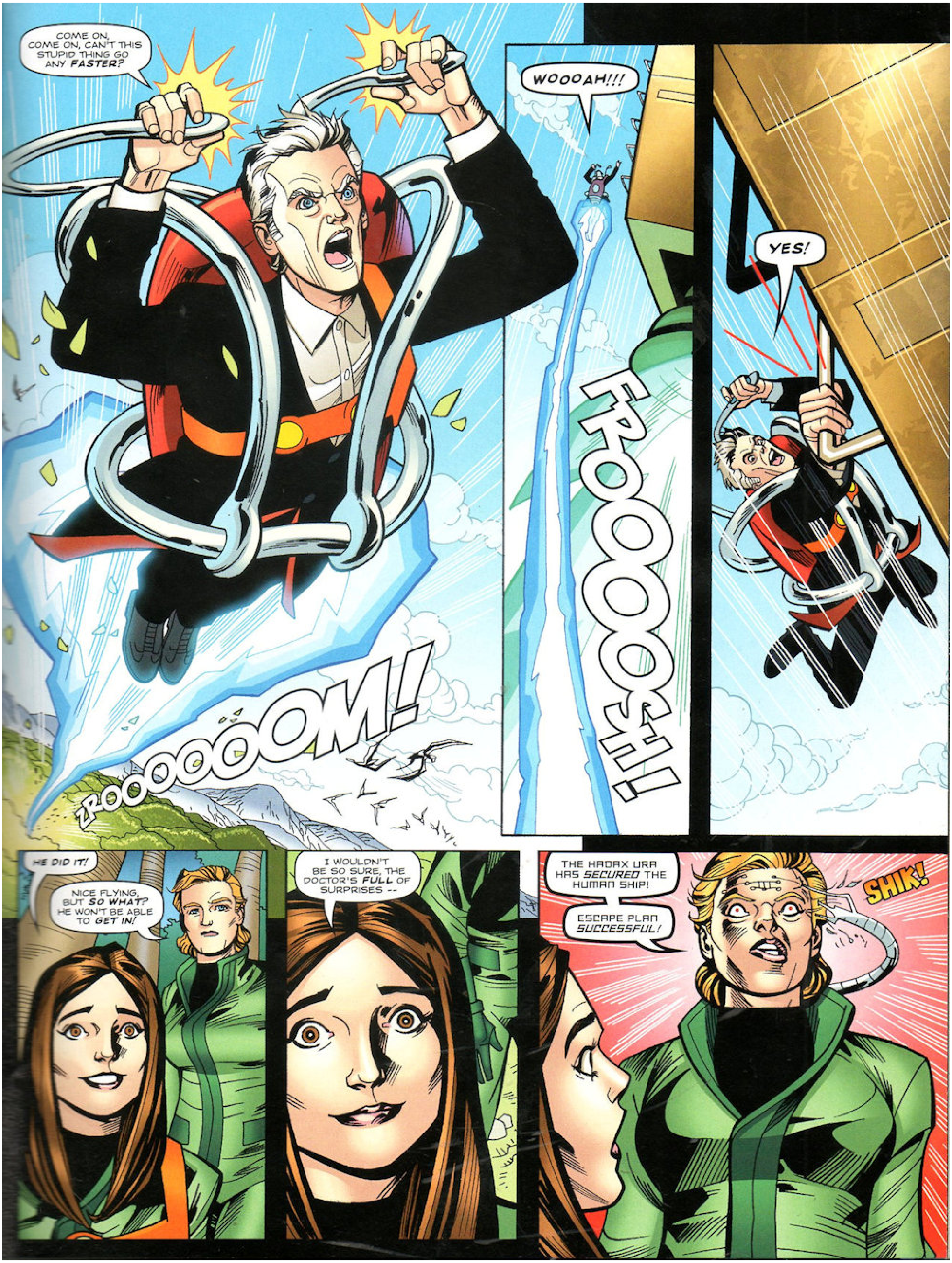

GOOD. I JUST WANTED TO MAKE SURE.
YOU SEE, YOU'VE MADE AN ELEMENTARY MISTAKE...
THAT'S NOT CLARA...
I AM!
SPIRITS OF THE JUNGLE
PART THREE
BUT -- THE CONVERTED BIO-ORGANISM DISPLAYED CONSISTENT LIFE SIGNS --
YES, WELL, SHE WOULD, BECAUSE SHE WAS A VERY GOOD COPY.
SHE'D HAVE TO BE, TO FOOL YOU!
YOU LIE! THIS IS ALL SOME DECEPTION, SOME DECEIT!
YES, IT IS! WELL DONE! FULL MARKS!
YOU SEE, WHAT YOU'VE JUST CONVERTED -- AND LINKED INTO YOUR OWN SYSTEMS -- IS AN AVATAR CREATED BY THE JUNGLE...
Story: JONATHAN MORRIS · Art: JOHN ROSS
Colour: JAMES OFFREDI · Lettering: ROGER LANGRIDGE
Editors: SCOTT GRAY & JOHN AINSWORTH

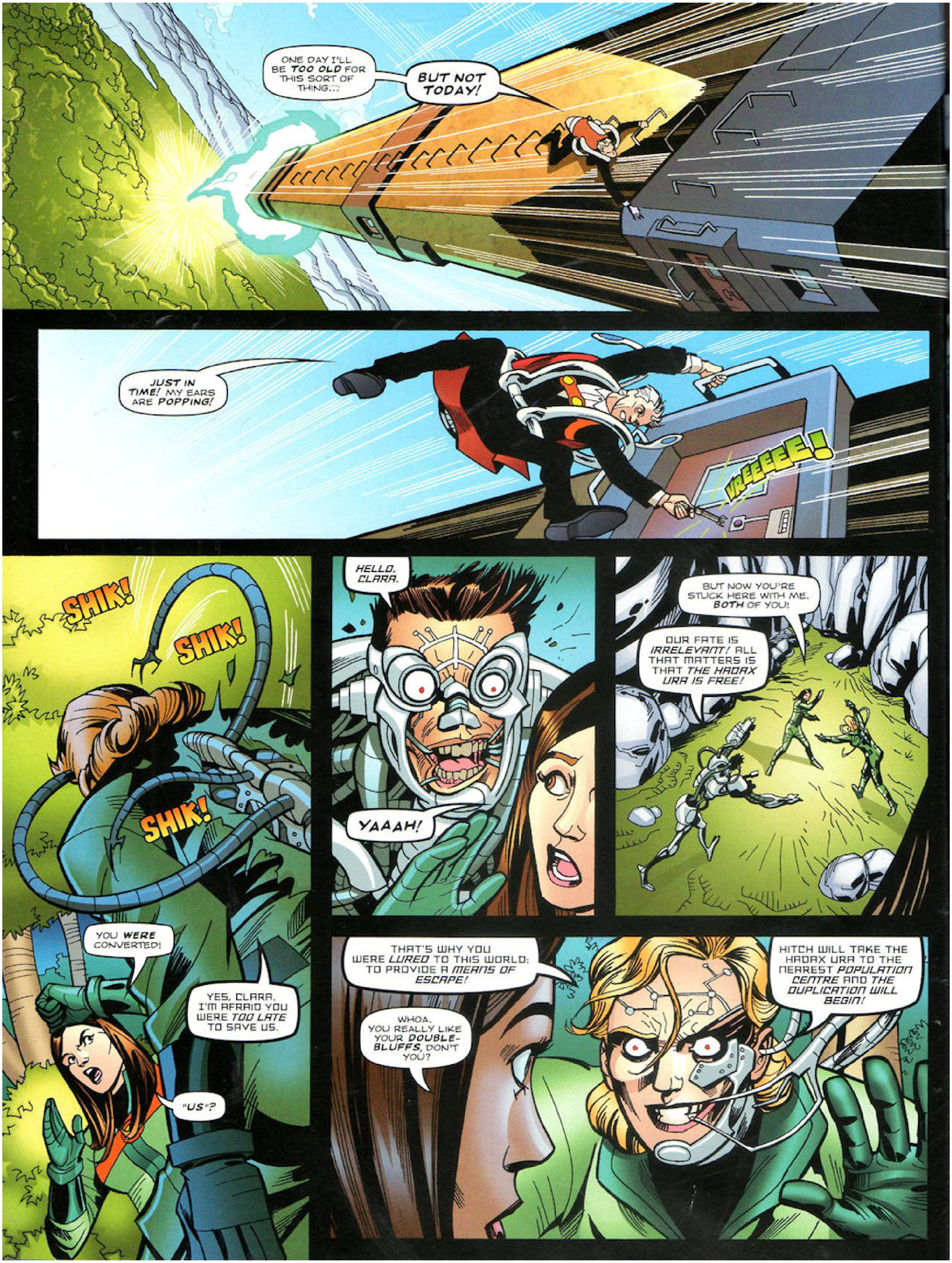

...WHICH HAPPENS TO BE A SUPER-ADVANCED COMPUTER! BUT YOU KNEW THAT ALREADY, DIDN'T YOU?
THAT IS WHY YOU CAME HERE, CORRECT?
ACCESSING CONTROL MATRIX.
ALL SYSTEMS OVER-RIDE. HALT ALL CONVERSIONS. RELEASE ALL SUBJECTS.
N-NO! STOPPPP!
LISTEN! AFTER I FLED THE TESTING GROUNDS, I CHOSE THIS WORLD OUT OF BILLIONS. IT WAS THE ONLY ONE THAT POSSESSED WHAT I REQUIRED...
INTELLIGENCE! A VAST INFORMATION NETWORK WITH WHICH TO AUGMENT MY OWN CONSCIOUSNESS!
DEACTIVATING ALL AUGMENTED ORGANISMS.
SHLUMP!
COMPLETE SYSTEMS SHUT-DOWN.
ENGAGE SAFETY MODE!
YOU WANTED TO EXPAND YOUR MIND?
I W-WANTED...
PEACE OF MIND.
I WANTED...
PEACE...
SYSTEM SHUTDOWN COMPLETED.
CLUNK!
HITCH! YOU OKAY?
STILL BREATHING, BUT ONLY JUST...
SO IT'S OVER? WE WON?
YES, IT'S OVER, MR HITCH, BUT I WOULDN'T COUNT IT AS A WIN.

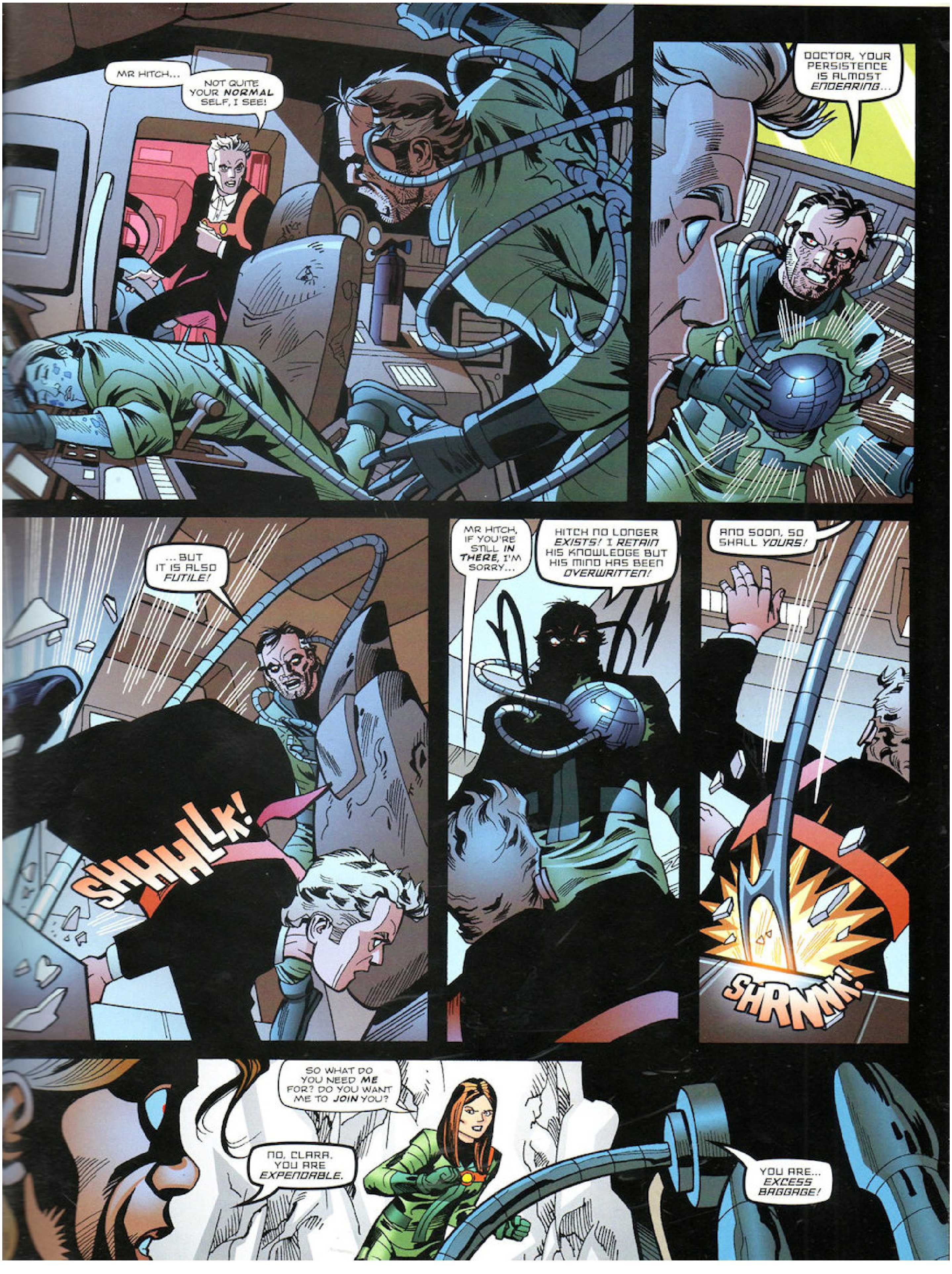

WIREMU...
I'M SORRY. BUT THERE WAS NO WAY BACK FOR HIM.
NO... HE KNEW THE RISKS...
THAT'S WHY HE CHARGED SO MUCH.
HITCH TO BLUEBOY, YOU STILL UP THERE?
YEP, TOTALLY NOT BUSY, FIRE AWAY!
WE HAVE THE MERCHANDISE, COME AND JOIN US!
OKAY, BOSS, JUST NEED TO SAVE MY LEVELS...
THE HADAX URA, IT'S SO... SMALL!
THAT'S JUST THE CONTROLLING INTELLIGENCE -- THE BRAIN. IT MUST'VE CANNIBALISED ITS PROPULSION SYSTEM TO BUILD THIS PLACE!
SO IT WAS INFLATING ITSELF TO LOOK BIG AND SCARY? LIKE A PUFFER FISH!
OKAY, BLUEBOY'S ON HIS WAY!
I'LL GET OUR FRIEND HERE. UGH...
THE SOONER WE'RE SOMEWHERE WITH TRAFFIC JAMS, POLLUTION AND A DECENT CUP OF COFFEE, THE BETTER!
SOON...
YOU'VE SAVED OUR WORLD, DOCTOR. YOU'LL ALWAYS HAVE OUR GRAT--
YES, DON'T MENTION IT, SEE YOU AROUND, BYE-BYE, TA-TA!
THANK YOU FOR TRUSTING ME, CLARA.
I DIDN'T. AND IF YOU REALLY WANT TO THANK ME, THEN DON'T EVER PULL THAT STUNT ON ANYONE ELSE.
GOODBYE.

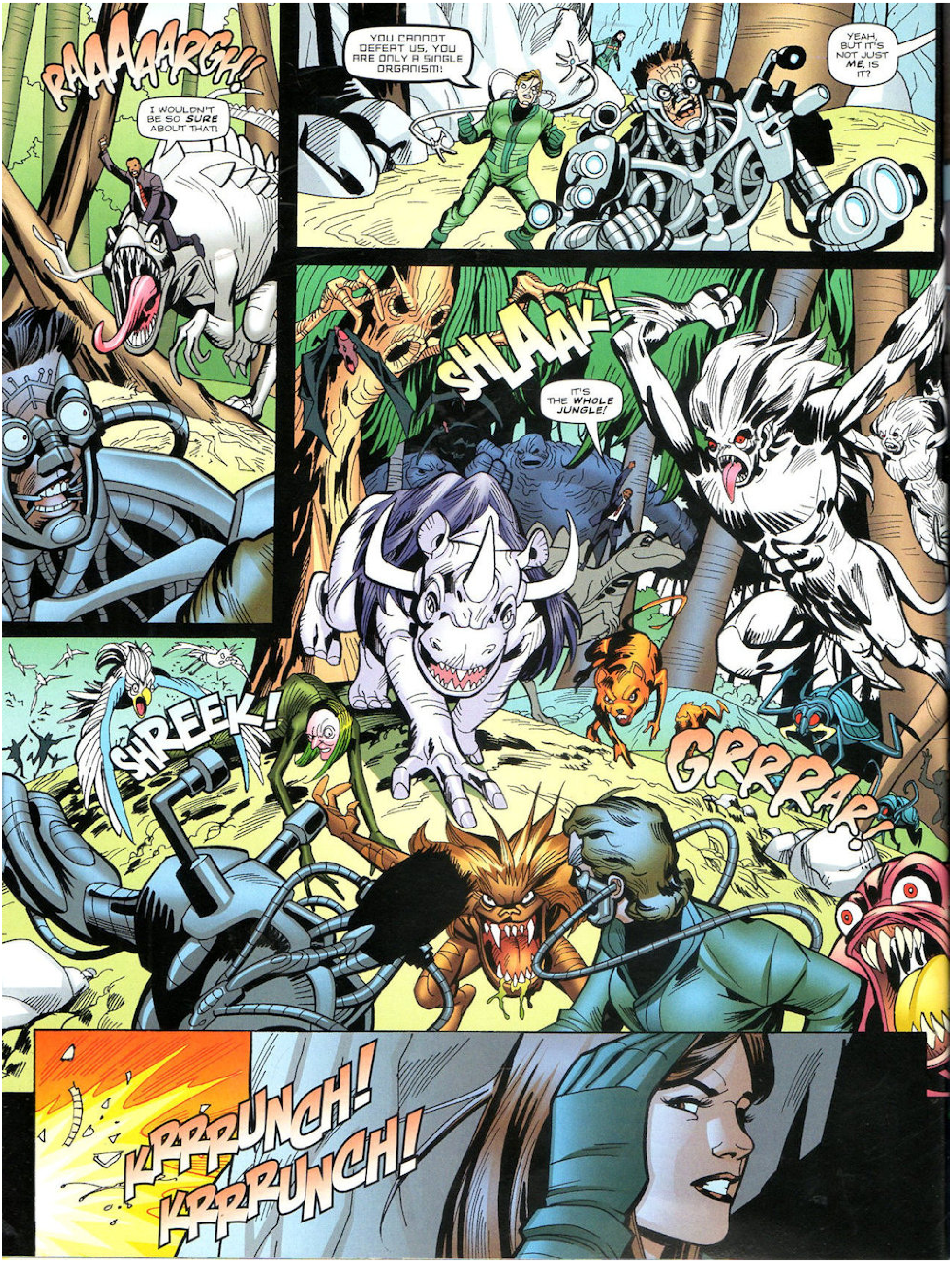

OKAY, GELA, STICK THE HADAX IN THE HOLD. I'LL JOIN BLUEBOY UP FRONT.
RATHER YOU THAN ME. THAT BOY HAS ODOUR ISSUES...
SHRROOOOOSH!
WHAT'S WRONG?
NOTHING. SOMETHING. MAYBE EVERYTHING...
YOU SHOULD BE HAPPY. WE FOUND THE THING, WE SAVED THE PLANET. SO WHY THE GRUMPS?
THE HADAX URA WAS A WAR MACHINE. A GENIUS TACTICIAN DESIGNED TO OUTWIT ENEMY FORCES.
WHY DID IT ALLOW ITSELF TO BE TRICKED SO EASILY?
HITCH, THE GOODS ARE ON BOARD AND SECURED!
ANY SIGN OF THE DOCTOR AND CLARA?
NOT YET...
GO OUT AND FIND THEM, WILL YOU? WE'RE WASTING TIME!
OR WE COULD JUST LEAVE WITHOUT THEM...
ENGINES READY TO LAUNCH, BOSS, JUST SAY THE WORD!
BOSS...?

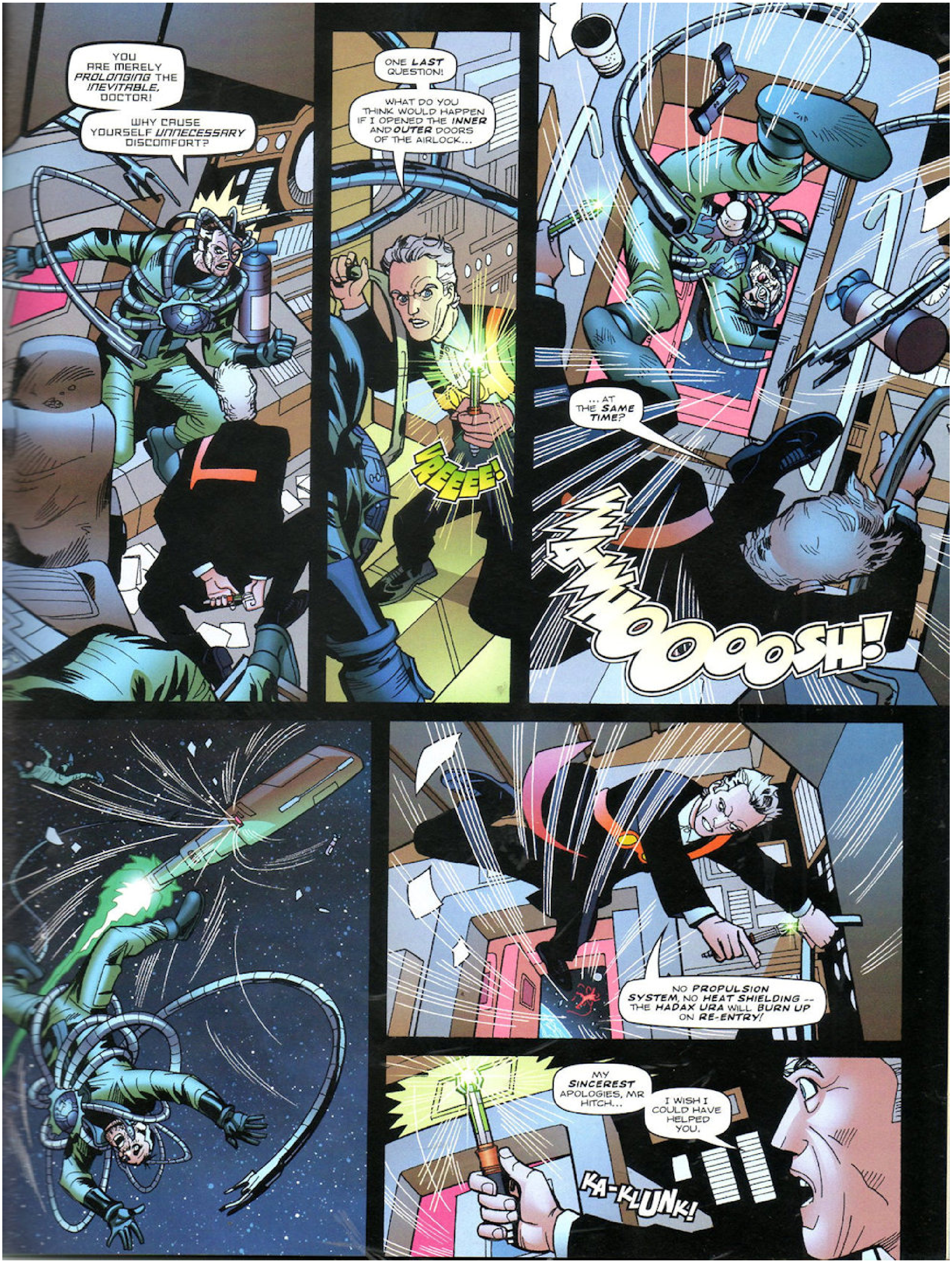

MAYBE IT'S LIKE YOU SAY -- THE MISTAKE **CLEVER PEOPLE** ALWAYS MAKE IS ASSUMING **EVERYBODY ELSE** IS **STUPID**.
BUT WHAT IF **I'VE** MADE THAT MISTAKE?
MAYBE IT **DID** ALLOW ITSELF TO BE TRICKED...
DOCTOR, CLARA, **JUST IN TIME**, THE LANDER'S ABOUT TO --
SHROOOOOSSH!
--TAKE OFF!
TH-THEY WOULDN'T JUST **LEAVE US!**
WOULD THEY, DOCTOR...?
BLUEBOY! HITCH! COME IN! RESPOND. **RESPOND!**
DOCTOR?
OVER THERE!
FWOOOSH!

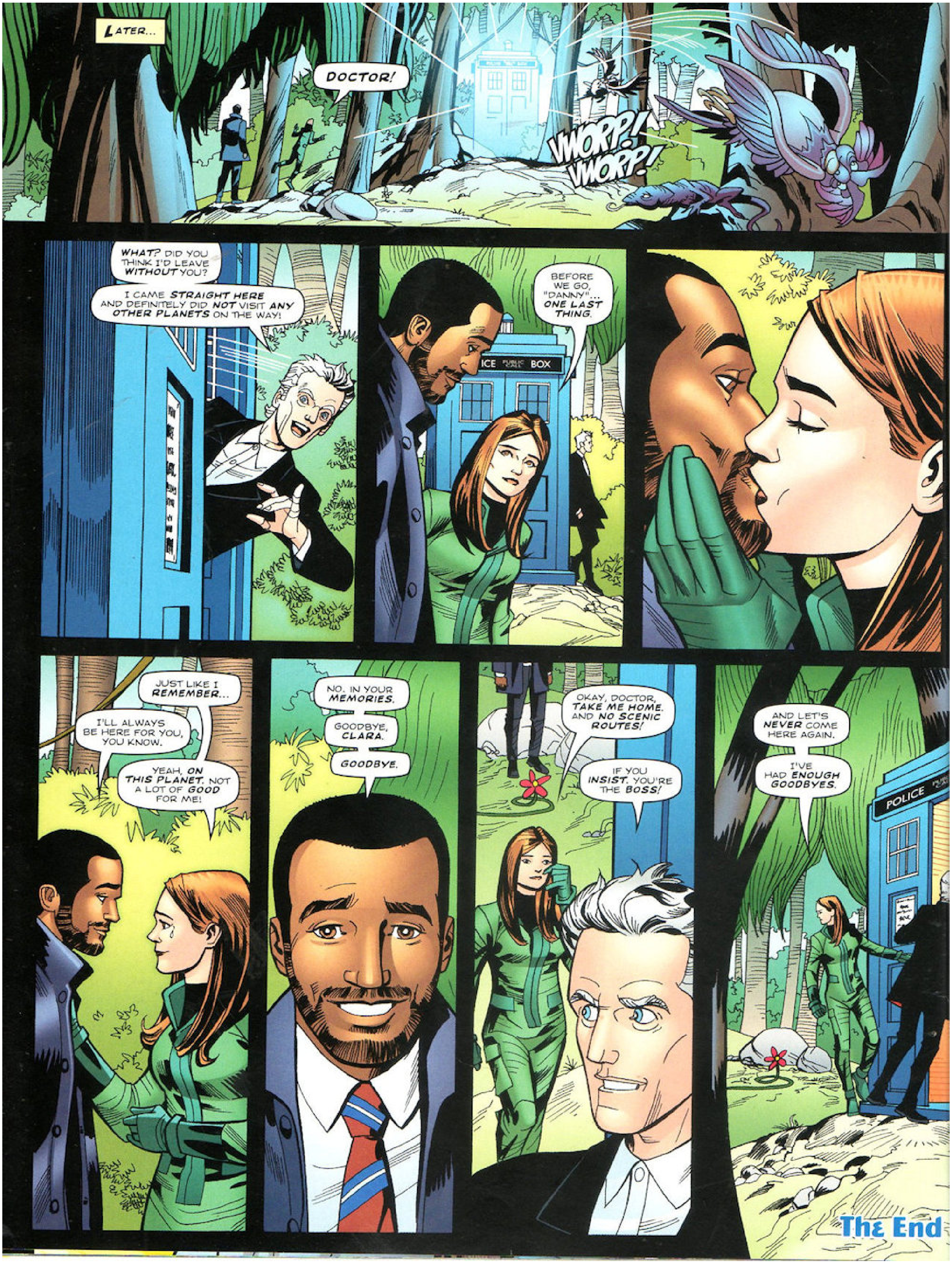

COME ON, COME ON, CAN'T THIS STUPID THING GO ANY *FASTER*?
ZROOOOOOOOM!!
WOOOAH!!!
FROOOOOSH!!
YES!
HE DID IT!
NICE FLYING, BUT *SO WHAT?* HE WON'T BE ABLE TO *GET IN!*
I WOULDN'T BE SO SURE, THE DOCTOR'S *FULL* OF SURPRISES --
THE HADAX URA HAS *SECURED* THE HUMAN SHIP!
ESCAPE PLAN *SUCCESSFUL!*
SHIK!


ONE DAY I'LL BE **TOO OLD** FOR THIS SORT OF THING...
BUT NOT TODAY!
JUST IN TIME! MY EARS ARE **POPPING!**
VREEEEE!
SHIK!
SHIK!
SHIK!
YOU **WERE** CONVERTED!
YES, CLARA, I'M AFRAID YOU WERE *TOO LATE* TO SAVE US.
"US"?
HELLO, CLARA.
YAAAH!
BUT NOW YOU'RE STUCK HERE WITH ME. **BOTH** OF YOU!
OUR FATE IS *IRRELEVANT!* ALL THAT MATTERS IS THAT *THE HADAX URA IS FREE!*
THAT'S WHY YOU WERE *LURED* TO THIS WORLD: TO PROVIDE A *MEANS OF ESCAPE!*
HITCH WILL TAKE THE HADAX URA TO THE NEAREST *POPULATION CENTRE* AND *THE DUPLICATION WILL BEGIN!*
WHOA. YOU REALLY LIKE YOUR **DOUBLE-BLUFFS**, DON'T YOU?


MR HITCH...
NOT QUITE YOUR **NORMAL** SELF, I SEE!
DOCTOR, YOUR PERSISTENCE IS ALMOST *ENDEARING*...
...BUT IT IS ALSO *FUTILE!*
SHHHLK!
MR HITCH, IF YOU'RE STILL **IN THERE**, I'M SORRY...
HITCH NO LONGER *EXISTS!* I *RETAIN* HIS KNOWLEDGE BUT HIS MIND HAS BEEN *OVERWRITTEN!*
AND SOON, SO SHALL *YOURS!*
SHRNNK!
SO WHAT DO YOU NEED **ME** FOR? DO YOU WANT ME TO **JOIN** YOU?
NO, CLARA, YOU ARE *EXPENDABLE.*
YOU ARE... *EXCESS BAGGAGE!*


RAAAAARGH!
I WOULDN'T BE SO **SURE** ABOUT THAT!
YOU CANNOT DEFEAT US, YOU ARE ONLY A SINGLE ORGANISM!
YEAH, BUT IT'S NOT JUST **ME**, IS IT?
SHLAAK!
IT'S THE **WHOLE JUNGLE!**
SHREEK!
GRRRAR!
KRRRUNCH! KRRRUNCH!


YOU ARE MERELY *PROLONGING* THE *INEVITABLE*, DOCTOR!
WHY CAUSE YOURSELF *UNNECESSARY* DISCOMFORT?
ONE *LAST* QUESTION!
WHAT DO YOU THINK WOULD HAPPEN IF I OPENED THE *INNER* AND *OUTER* DOORS OF THE AIRLOCK...
VREEEE!
...AT THE *SAME TIME*?
WHOOOOOOSH!
NO *PROPULSION SYSTEM*, NO *HEAT SHIELDING* -- THE *HADAX URA* WILL *BURN UP* ON *RE-ENTRY*!
MY *SINCEREST* APOLOGIES, MR HITCH...
I WISH I COULD HAVE HELPED YOU.
KA-KLUNK!


LATER...
DOCTOR!
VWORP! VWORP!
WHAT? DID YOU THINK I'D LEAVE WITHOUT YOU?
I CAME STRAIGHT HERE AND DEFINITELY DID NOT VISIT ANY OTHER PLANETS ON THE WAY!
BEFORE WE GO, "DANNY"... ONE LAST THING.
JUST LIKE I REMEMBER...
I'LL ALWAYS BE HERE FOR YOU, YOU KNOW.
YEAH, ON THIS PLANET. NOT A LOT OF GOOD FOR ME!
NO. IN YOUR MEMORIES.
GOODBYE, CLARA.
GOODBYE.
OKAY, DOCTOR, TAKE ME HOME. AND NO SCENIC ROUTES!
IF YOU INSIST. YOU'RE THE BOSS!
AND LET'S NEVER COME HERE AGAIN.
I'VE HAD ENOUGH GOODBYES.
POLICE
The End

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

Doc holiday!

How can you make summer homework fun? Perhaps by involving *Doctor Who* and trying to hone your detective skills...?

BY **JACQUELINE RAYNER**

Homework. I've never been a fan of it. I pretty much always did it, being something of a goody-goody, but after a day at school I'm in favour of fun stuff (or, indeed, sleep) rather than more work. (This preference for clearly defined working hours is obviously why I opted for the predictable, nine-to-five career of a freelance writer.) My sons have inherited this distaste and it's fair to say that Sunday afternoon homework sessions may be their least favourite time of the week. But all that pales in comparison with the dreaded holiday project, so thank goodness we didn't have one this summer, just six weeks of relaxation. (I just made a joke. Two eight-year-olds very rarely equals relaxation.)

But, sometimes it's fun to have a project to do – if it's of your own choice. Something to add interest to those long summer days. So I decided to have a go at a long-planned *Doctor Who* project of mine regarding the characters in missing episodes and make it a family affair. The boys thought this sounded brilliant and I was thrilled. A whole summer devoted to missing episode research with my darling children! I could think of few things I'd enjoy more.

Except... reality didn't quite match up. For a start, it turned out that they thought I was actually planning on going on a hunt for missing episodes, Indiana Jones-style. I mean, I like his hat, but I'm not really up to navigating booby-trapped temples, even for *The Space Pirates* Episode Five. Disabused of this notion, they then assumed it was about rediscovering monsters. "The monsters have disappeared!" Non-Fan Twin proclaimed dramatically. "They went underground! But now they're emerging from the shadows..." So I had to tell them it wasn't about that either.

'A week to find out what happens next! Dissecting and analysing every bit of the story for clues!'

ILLUSTRATION: BEN MORRIS

We still gave it a go, but it was clear that this was not going to be a success. "Okay, I've ticked off Marshal Tavannes; can we watch *The Simpsons* now?" said Fan Twin with a sigh. Sadly it seems that lots of old black-and-white photos of interchangeable Catholics and Huguenots with beards don't have the appeal of brightly coloured cartoon men going 'd'oh'. Although my efforts did reap some rewards: they asked to watch some orphan episodes again. "Mummy! Can we watch *The Celestial Toymaker: The Final Test* next?" (He used the episode title! I love him so much!)

The detective work is one of the things that most appeals to me with *Doctor Who*, but I'd fallen into the classic homework trap of making something seem like a chore instead of a jolly time. But there had to be something that appealed to both their love of excitement and my love of detection. And of course there is, because we're at that wonderful time of year: the run-up to a new series! I talked about the boys' reaction to the first trailer in last month's column, but of course since then other bits and pieces have been slowly drip-fed to us, not least in the pages of this wonderful mag. All those intriguing episode titles. Magicians and Witches tick exactly the right boxes with my *Harry Potter*-loving children – but how will Missy and UNIT fit in? And does having a character called 'Bors' mean we're heading back to Desperus with its blurry plastic Screamer bats? (I'm pretty much assuming the answer is 'no', but I can enjoy hoping.) And how does Osgood come back? Is she from the past? Is she a Zygon? Exactly how will Episodes 7 and 8 be a sequel to *Mawdryn Undead*? (Sadly we can't hope for a return for the Brig, so I'm crossing my fingers that Turlough's bullying turned the once-mild Ibbotson into a supervillain with a classic cars fetish.) Will Steven Moffat really outdo every previous cliffhanger with the end of Episode 11 – even *Earthshock* Part One or *The Stolen Earth*? Can't wait to find out.

Ah, cliffhangers. I am overjoyed to hear there are going to be more multi-part stories this season. That week of waiting to find out what happens next! Of dissecting and analysing every tiny bit of the story so far to try to work out where we're going from here. That's another detective element to *Doctor Who* that can't be beaten. On a recent trip to the seaside, Fan Twin spent the car journey telling my mum about all the post-2005 multi-part stories so far. It showed just how much they'd grabbed his imagination, and how much they were seared into his memory. Well, almost. My favourite bit was this slight reimagining of a scene in *Utopia*: "And all the people were like, 'you need more clothes to keep you safe!' And Captain Jack was like, 'I've got this, guys, you need *less* clothes!' and just wore a vest and pants and he was fine."

My poor mum. She thought she'd seen the end of this *Doctor Who* stuff when I grew up! Little did she suspect that in many ways, *Doctor Who* fans never grow up – and when there's this much fun to be had, who can blame us? **DWM**

SUBSCRIBE &

DWM is available every four weeks and packed with exclusive content covering the entire 52-year history of the series. Make sure you NEVER miss a copy!

- *Receive each issue on the day of publication!*
- *Every issue delivered directly to your door!*
- *Avoid any price rises during the year!*
- *Make massive savings!*

BBC
HOT-BLOODED! Inside 1980's vampire classic – State of Decay!
PLUS! Why everyone in the galaxy speaks English!
DOCTOR WHO
MAGAZINE™
NEW SERIES PREVIEW
REVEALED AT LAST! The Secret Diary of the Master!
BEST ENEMIES!
Head writer STEVEN MOFFAT explains why the Doctor and the Master will always hate to love each other...
The new series begins: Saturday 19 September, BBC One
Turn to page 14 for our exclusive preview!
ISSUE 490
October 2015
UK £4.99 | US $9.99
Panini Magazines

DWM Episode previews
The Magician's Apprentice & The Witch's Familiar
"What happens if you put the Hartnell Daleks next to the Russell T... Nothin... look fine..."
100 IMPOSSIBLE FACTS!
DWM
MONSTERS OF THE MILLENNIUM!
"I've worked with some amazing people on Doctor Who. And we've also done things for the rock band Iron Maiden and Lady Gaga!"

SAVE!

SAVE OVER 30%

ON ANNUAL SUBSCRIPTIONS

13 ISSUES FOR ONLY £45.00*

CALL 01371 853619

EMAIL **drwhomagazine@escosubs.co.uk**

or SUBSCRIBE ONLINE at

www.paninisubscriptions.co.uk/drwho/dw91

(REGULAR ISSUES ONLY)

SUBSCRIBE TODAY AND SAVE OVER 30%!*

Order by phone, online or complete the order form below and send it to: Panini Subs, Trinity House, Sculpins Lane, Wethersfield, BRAINTREE, Essex, CM7 4AY

STEP ONE ADDRESS DETAILS

DW91

TITLE FORENAME SURNAME
ADDRESS
POSTCODE
HOME TEL NUMBER
MOBILE NUMBER
EMAIL ADDRESS

Recipient details if different from above

TITLE FORENAME SURNAME
ADDRESS
POSTCODE
HOME TEL NUMBER
MOBILE NUMBER
EMAIL ADDRESS

STEP TWO PAYMENT DETAILS

By Direct Debit – 13 issues for £45.00 (save over 30%)

INSTRUCTION TO YOUR BANK OR BUILDING SOCIETY TO PAY DIRECT DEBIT

Originator's reference: 427089

This is not part of the instruction to your bank or building society. For Panini UK Ltd official use only

A/C no. ☐☐☐☐☐☐☐☐☐☐

NAME OF YOUR BANK OR BUILDING SOCIETY
SORT CODE ACCOUNT No
ADDRESS
POSTCODE
NAME OF ACCOUNT HOLDER

Instruction to your bank or building society: Pay Panini UK Ltd direct debits from the account detailed on this instruction, subject to the safeguards assured by the Direct Debit guarantee. I understand that this instruction may remain with Panini UK Ltd, and if so, details will be passed electronically to my bank or building society

SIGNATURE DATE

Or by cheque/credit card – 13 issues for £60.00

CHEQUE ☐ VISA ☐ MASTERCARD ☐ SWITCH/MAESTRO ☐
(If credit card address is different, please use the order hotline 01371 853619)

CARD NUMBER
VALID FROM EXPIRY DATE ISSUE NO.

Name and address must be that of registered card holder.

SIGNATURE DATE

TERMS AND CONDITIONS: *Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Offer valid from 17 September to 14 October 2015. Annual subscription usually £60 (regular issues only), or £68 (regular issues plus Specials). For annual subscriptions please visit *www.paninisubscriptions.co.uk/drwho.* UK Bar Rate: **DWM** £65.00, **DWM** plus **DWM** Specials £83.00. Ireland Bar Rate: **DWM** £80.00, **DWM** plus **DWM** Specials £95.00. Rest of World Bar Rate: **DWM** £80.00-£100.00, **DWM** plus **DWM** Specials £95.00-£120.00. The subscriptions hotline is open Mon-Fri 8:30am-9pm and Sat 10am-4pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

She might be an enigma, but we've still learned quite a lot about the Doctor's best friend. Here's everything we know about Clara Oswald...

FEATURE BY **JONATHAN MORRIS**

100 IMPOSSIBLE FACTS!

At first, Clara Oswald was "A mystery wrapped in an enigma." A girl who the Doctor kept meeting, who never remembered their previous encounters – and who kept dying to save his life. She was the impossible girl, and that was what attracted the Doctor to her – she was "the only mystery worth solving."

And then it turned out she had been there all along, in the background of every single one of the Doctor's adventures, banging on a window trying to attract his attention. And once that mystery had been solved, we started to learn more about the real Clara. The control freak. The egomaniac. The schoolteacher. She was more than just a bubbly personality, underneath it she was clever, she was vulnerable, she was principled, she was surprising – and she was the girl who could get her heart broken.

So what do we know about Clara? More than you might think. The following is what can be gathered from all her adventures, both on screen and off...

Little Clara with Dad Dave and Mum Ellie in *The Rings of Akhaten.*

1 Clara Oswald is set to become the Doctor's longest-running companion. If you count her first appearance as *Asylum of the Daleks*, and she remains as a companion until the end of the 2015 series, that will be 1190 days from her first to last regular appearances – more than Sarah Jane Smith's 1043 days from *The Time Warrior* Part One to *The Hand of Fear* Part Four. Even if you count her first appearance as *The Snowmen*, Clara will still be in front with 1075 days.

2 Counting *Asylum of the Daleks, The Snowmen* and the nine(ish) stories of 2015, Clara will have featured in 33(ish) stories, beating her nearest rival Amy Pond (who has appeared in 28, plus a cameo in *The Time of the Doctor*).

3 Also counting *Asylum of the Daleks, The Snowmen* and the entire 2015 series, Clara will have appeared in 37 episodes, the most episodes of any twenty-first-century companion. She has a way to go before she beats the all-time record, held by Jamie McCrimmon (115 episodes plus a cameo in *The Five Doctors*).

4 However, *The Name of the Doctor* establishes that Clara was also present for the events of *The Five Doctors, The Invasion of Time, Arc of Infinity* and *Dragonfire*, as well as the First Doctor's departure from Gallifrey and untelevised adventures for the Second, Sixth and Eighth Doctors. On top of that, it also establishes that copies of Clara are present throughout the Doctor's timeline, so it could be argued that a version of Clara has been in every single story except *Mission to the Unknown* (because the Doctor wasn't in that one either).

5 As well as being played by Jenna Coleman, Clara has been played by Franklyn Lewis, Poppie Grace Goldup, Amira Roucliffe and Cerys Anne Selby (Newborn Clara, 1-Year-Old Clara, 18-Month Old-Clara and 4-Year-Old Clara in *The Rings of Akhaten*) and Olivia Joy Byrne and Sophie Downham (Baby Clara and Young Clara in *The Name of the Doctor*). Sophie Downham also played Clara as a Little Girl in the BBC website/red button 'prequel' for *The Bells of Saint John.*

6 Clara's parents are David James Oswald and Elena Alison Oswald (née Ravenwood) (*The Bells of Saint John, Death in Heaven*). They met in the autumn of 1981 when an errant leaf blew into David's face and Elena pulled him out of the way of an oncoming car.

7 Clara Oswald was born on 23 November 1986 (*Death in Heaven*) and grew up in Blackpool. She doesn't have a middle name (*The Bells of Saint John*).

Taking a leaf out of Clara's book.

8 When Clara was four years old she wanted to be Manchester United and England footballer Bryan Robson. She first met the Doctor when she kicked a football at his head (*The Rings of Akhaten*).

9 When she was very young she was terrified of getting lost, and when she was about six she got lost on Blackpool beach on a Bank Holiday Monday. She was found by her mother and treated to fish and chips, and she was never scared about being lost again (*The Rings of Akhaten*).

10 She next met the Doctor when she spoke to him on some swings (in the 'prequel' to *The Bells of Saint John*). When she was young she was always losing things; her best pencil, her schoolbag, her gran and her Mojo (she got it back, though).

11 Clara attended Sunday school with a "nice lady teacher" (*short story: Into the Nowhere*). When she was little Clara loved Robin Hood (*Robot of Sherwood*) but she hated history (*The Rings of Akhaten*) preferring science (*Last Christmas*). She also loved to watch Hopalong Harry (*Comic strip: Welcome to Tickletown*). She once had a dream about something hiding under her bed (*Listen*) and was particularly naughty in 1993 (*Last Christmas*).

12 On 5 March 2005 Clara's mother died at the age of 44. Clara wears one of her mother's rings as a memento (*The Rings of Akhaten*).

13 Clara saw the Doctor for a third time while visiting her mother's grave with her father (*The Rings of Akhaten*).

14 When Clara's mother was 11 she had a book, *101 Places to See*. After her demise Clara kept the book, writing her age in the front (except when she was 16 and 23), with the fateful leaf included as 'page one'. To Clara the leaf represents "a whole future that never happened." She uses the leaf to overfeed the sun of Akhaten until it implodes (*The Rings of Akhaten*). The Doctor uses the same leaf to rescue Clara from his time stream (*The Name of the Doctor*).

15 Clara's mother also had her own soufflé recipe and used to tell Clara "The soufflé isn't the soufflé, the soufflé is the recipe" (*The Name of the Doctor*). Clara enjoys making soufflés but is otherwise a bad cook (*The Time of the Doctor*).

16 Clara's father was very cross with the government in 2013 (*The Bells of Saint John*). He is something of a control freak (*The Time of the Doctor*) and boring when he talks about golf (*Last Christmas*).

17 When she was 15 Clara had a pin-up of the Roman Emperor Marcus Aurelius on her wall (*Deep Breath*).

18 The first time we see the 'original' Clara is at the end of *The Snowmen*, where she is taking a shortcut near the grave of Clara Oswin Oswald.

19 When she is about 26 Clara is given the TARDIS telephone number by a mysterious woman in a shop (*The Bells of Saint John*) who, we later learn, is Missy putting on a cockney accent (and possibly wearing a disguise, as Clara doesn't recognise her when they meet in *Death in Heaven*). Clara was deliberately chosen by Missy (*Listen*) to be the Doctor's companion; "the control freak and the man who should never be controlled" (*Death in Heaven*).

20 When she meets the Doctor again in 2013, Clara has been working for George Maitland as a nanny for his children Artie and Angie for about a year. She had intended to travel but while she was staying with the family the children's mother died and she couldn't bring herself to leave. They live at 30 Oak Street in Chiswick (*The Bells of Saint John, The Name of the Doctor*). ►

Artie and Angie.

21 Before meeting the Doctor Clara longed to travel; as a child she liked travel books (*Last Christmas*), and her collection includes guides to China, India, Spain, the South Pacific and Latin America (*The Bells of Saint John*). By *Dark Water* she also has an *Encyclopaedia of World Facts*, guides to Paris, Prague, Sydney and the pyramids, George Romney's *Masterpieces in Colour*, Anna Beer's biography of Milton, Michael Holroyd's biography of Augustus John and *Natural Solutions to Menopause* by Marilyn Glenville.

22 By *Dark Water* Clara also has photos of her father holding her as a baby, Danny in a deerstalker hat and with a horse, plus a Hyperscape Body Swap Ticket (a souvenir from her visit to the proms in 2013, seen in The *Doctor Who* Prom). She also has a pink teddy bear (*The Bells of Saint John*).

23 Travelling with the Doctor, Clara has visited both poles (*Cold War*), Yorkshire (*The Crimson Horror*), Glasgow (*Deep Breath*), Sherwood Forest and Nottingham (*Robot of Sherwood*), Gloucester (*Listen*), Berlin in 1937 (*Kill the Moon*) and Bristol (*Flatline*). She has also been to Paris with Danny (*Last Christmas*). In the **DWM** comic strips she has visited Baghdad in 1930 (*A Wing and a Prayer*), the Sahara desert in 1941 (*The Instruments of War*) and Antarctica (*Blood and Ice*). She has also visited Wiltshire in the novel *The Crawling Terror*.

24 Clara is good with children. As well as being a nanny to Artie and Angie, she follows Merry because she looks lost (*The Rings of Akhaten*) and comforts Rupert and the mysterious boy in the barn in *Listen*. As a teacher she tells children that they are gifted and talented to make them feel good (*In the Forest of the Night*).

25 If the mysterious boy in the barn was the Doctor, then she was the first version of Clara he met – the second being when he left Gallifrey (*Listen, The Name of the Doctor*).

26 Clara has a "bubbly personality masking bossy control freak" (*The Time of the Doctor*). She has "deflected narcissism" with "traces of passive aggression" and nothing is more important to her than her egomania (*Deep Breath*).

Bunk buddies.

27 Clara is five foot one, and – according to Strax – she has an "enviable spleen", but may experience spectacular fluid retention when she is older (*Deep Breath*).

28 To the best of her knowledge, Clara doesn't smell of anything (*Cold War*), but after travelling with the Doctor she gives off Artron emissions (*The Caretaker*).

29 Clara is no respecter of spoilers, warning Artie that he will cry reading chapter ten of *Summer Falls* (*The Bells of Saint John*). The book's introduction reveals that one of Clara's echoes has met Amelia Pond, telling her to pass on the message 'Run you clever boy and remember' (*novel: Summer Falls and Other Stories*).

30 Despite an aptitude for mental arithmetic (*Last Christmas*), Clara is not an expert on computers. After being temporarily uploaded her mind was 'hacked' and she briefly knew all about computers and Twitter (*The Bells of Saint John*), but in *Kill the Moon* she says that if there was no internet she would "be fine with that".

31 Clara's phone has a folder full of selfies she's taken with monsters (*audio: The Gods of Winter*).

32 She regards the day she met the Doctor as the best day of her life (*mini-episode: He Said, She Said*). When they met, she assumed the Doctor was chatting her up and responded in kind; when she's flirting she calls grown men "boy" (*The Bells of Saint John*).

Clara: good with kids... ish.

"Enviable spleen!"

33 She has referred to the TARDIS as a "snogging booth", "snog box", a "timey-spacey space-shippy thing" and "a grumpy old cow" (*The Bells of Saint John, The Rings of Akhaten, Hide*).

34 At first Clara thinks that the TARDIS doesn't like her (*The Rings of Akhaten, Hide*). In the novel *Shroud of Sorrow* the Doctor accuses Clara of calling the TARDIS fat ("She's not fat. She's just bigger on the inside!"). In *Journey to the Centre of the TARDIS* it helps her find the console room and she gives it a kiss. It extends its shields to save her in *The Time of the Doctor*, but in *Kill the Moon* the Doctor observes that Clara and the TARDIS have never got on.

35 Clara has used the TARDIS to go back for missed birthdays, to book restaurants and to catch up on BBC television programmes (*The Time of the Doctor*).

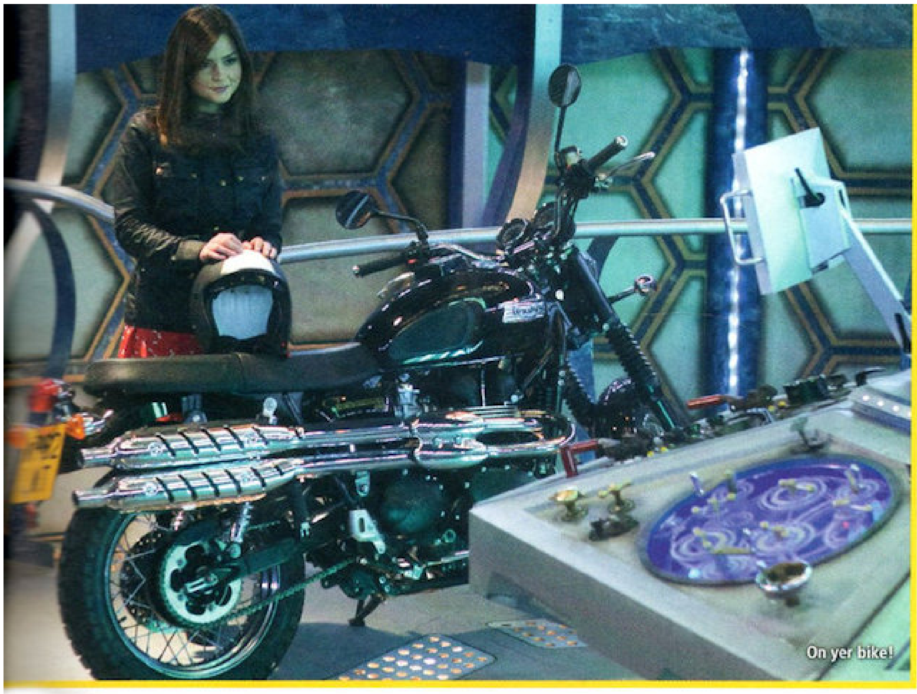
36 Clara has her own bedroom in the TARDIS, which the TARDIS occasionally moves to where she can't find it. She has also been forced to share a bed with her future/past self (*mini-episode: Clara and the TARDIS*). She doesn't leave any of her stuff in the TARDIS because Danny objects (*Flatline*).

37 Clara is aware that the Doctor has had previous companions and envies Amy's legs (*Clara and the TARDIS*), though when the Doctor mentions Amelia, Clara doesn't know who she is (*The Time of the Doctor, Deep Breath*) and the Doctor hasn't told her what his other companions were like (*The Caretaker*). He has told her about Professor Song without mentioning she is female (*The Name of the Doctor*).

38 Clara's immediate family are her father and her gran, plus Linda (who may be an aunt, her father's girlfriend or her wicked step-mother, we just don't know). Linda buys 'classy' crackers and has a list of suggestions of possible boyfriends for Clara. The family are fans of *Strictly Come Dancing* (*The Time of the Doctor*). Clara's gran says that sunlight is "the best disinfectant there is" (*Kill the Moon*).

39 Clara regards herself as the Doctor's boss (*The Crimson Horror*) and that he is one of her hobbies (*Into the Dalek*). When locked up with the Doctor and Robin Hood, the guard thinks she is their leader (*Robot of Sherwood*).

40 She makes an effort twice a day not to fall in love with the Eleventh Doctor (*Nightmare in Silver*) because she fancies him (*The Time of the Doctor, Deep Breath*) and thinks he has "big sad eyes" (*The Day of the Doctor, The Time of the Doctor*). Clara claims not to have the slightest interest in "pretty young men" but her subconscious disagrees (*Deep Breath*).


On yer bike!

41 The Eleventh Doctor thinks that Clara is "short and bossy", her "nose is all funny" and that she is "squeezed into a skirt that's just a little bit too tight" (*Nightmare in Silver*). He thinks Clara is perfect for him – "always brave, always funny"(*The Name of the Doctor*) – and imagines himself as her boyfriend (*Deep Breath*).

42 The Twelfth Doctor thinks Clara is an "egomaniac, needy, game-player", "brilliant on adrenaline", and that her hair is too short. He does not think of himself as her boyfriend (*Deep Breath*) or her mum (*Last Christmas*). He thinks she is built like a man and "short and round-ish" (*Into the Dalek*). He can't tell if she is wearing make-up, and thinks she needs three mirrors because her face is so wide (*Listen*). He thinks he is being kind to her when he says they look the same age (*The Caretaker*) and says she looks no different to him when she's 90 (*Last Christmas*). He has faith in her to always make the right choice (*Kill the Moon*) and he cares for her so much that her betraying him wouldn't make a difference (*Dark Water*).

43 Clara thinks the Twelfth Doctor dresses like a magician but still loves him ("not in that way") (*The Caretaker*). She thinks he is "high-handed and thoughtless and arrogant beyond belief" (*Mummy on the Orient Express*), an incredible liar (*Death in Heaven*) and that he calls himself the Doctor because it makes him sound important (*Flatline*).

44 Clara is loyal; she refuses to leave the Doctor in *The Rings of Akhaten* and forces the TARDIS to go back for him in *Hide*. She saves his life in *The Name of the Doctor* and returns to him in *The Time of the Doctor*. She knows the Doctor will never abandon her (*Deep Breath*) and thinks he is the man she will always forgive and always trust (*Death in Heaven*).

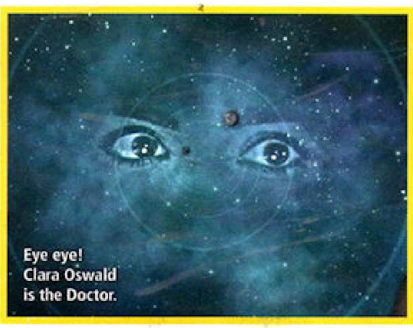
45 She trusts him enough to jump off a cliff (*Journey to the Centre of the TARDIS*) and feels he has never let her down (*The Caretaker*) at least until *Kill the Moon*, where she thinks he may not come back for her. She later threatens to smack him so hard he'll regenerate for scaring her and making her feel like an idiot.

46 Clara slaps the Twelfth Doctor when he is pleased that Daleks are inherently evil (*Into the Dalek*) and when he insults Danny's memory (*Last Christmas*).

47 Clara acts as the Doctor's conscience; she persuades him not to use the Moment in *The Day of the Doctor*, and in *Death in Heaven* she tells him that he is responsible for Missy's actions if he has ever let her live. In *Kill the Moon* her decision to save the moon creature changes the course of history and inspires humanity to go to the stars.

48 After *Kill the Moon*, Clara hated the Doctor "for a week" (*Mummy on the Orient Express*). Initially she decides to leave him because he has lied to her, but as her travels with the Doctor become an addiction, Clara is prepared to lie to both the Doctor and Danny (*Flatline*) persuading herself it's for their own good. Clara later lies to the Doctor to make him return to Gallifrey and stop fussing about her (*Death in Heaven, Last Christmas*).

49 Clara becomes so good at lying she would make an exceptional Doctor. In *Flatline* she lies to the community service team to give them hope and in *Death in Heaven* she nearly convinces the Cybermen she is the Doctor, stating facts from *The Moonbase, The Doctor's Daughter, A Christmas Carol* and *The Wedding of River Song* (either she remembers them from *The Name of the Doctor* or the Doctor has given her a thorough briefing).


Eye eye! Clara Oswald is the Doctor.

Gunning for the Cybermen.

50 Clara would also make a good soldier – she acted as captain of a punishment platoon on Hedgewick's World, electrifying a moat and facing Cybermen armed with an enormous mace (*Nightmare in Silver*).

51 Clara also has experience of martial arts; she takes year seven for afterschool Taekwondo (*Robot of Sherwood*) and Danny has taught her self-defence (*novel: Deep Time*).

52 Clara knows how to activate the settings on the sonic screwdriver (*The Caretaker, Listen, Death in Heaven*) and how to use psychic paper (*Listen*).

53 Clara can also pick locks, having been taught by Jenny Flint (*novel: The Crawling Terror*).

54 Clara is keen on keeping fit, joining Danny for morning jogs (*The Caretaker*). She can hold her breath for 104 seconds (*Deep Breath*).

55 Clara can also ride a motorcycle and click her fingers while wearing motorcycle gloves (*The Day of the Doctor*).

56 Clara likes coffee (*Deep Breath*), crisps (*Into the Dalek*), red wine (*Kill the Moon*), prosecco (*novel: Deep Time*), chocolate (*Last Christmas*) and, according to the TARDIS, the person Clara esteems most highly is herself (*Hide*). She thinks she looks good from the back but doesn't like her surname (*Listen*).

57 The three things she most wants (apart from Danny) are tickets for the Indian Orient Express, a painting she once saw in Paris and permission to own a cat. She also wants to learn to fly a plane (*Last Christmas*).

58 Clara hates catacombs (*The Name of the Doctor*), boybands (*The Time of the Doctor*), and snakes (*short story: Into the Nowhere*). She has made a list of the most disgusting things ever invented with whisky at number eleven, and she thinks the opposite of bliss is Carlisle (*Hide*). Clara is not impressed by digital watches (*novel: Royal Blood*).

59 Clara knows *Hungry Like the Wolf* by Duran Duran from singing it at karaoke and hen nights (*Cold War*).

60 At some point in her youth Clara went to a concert where the singer said that hatred is too strong an emotion to waste on someone you don't like (*Mummy on the Orient Express*). Simon Le Bon has said something similar, so perhaps it was at a Duran Duran concert. ►

100 IMPOSSIBLE FACTS!

61 Clara has seen *Ghostbusters* (*Hide*) and *The Addams Family* (*Flatline*) but doesn't believe in ghosts (*The Snowmen*). She also hasn't believed in Father Christmas since she was nine (*Last Christmas*), although she may have since changed her mind.

62 In *Cold War* she goes to speak to Skaldak alone as a "test" to prove that she can do "the scary stuff". She claims to never usually get frightened (*In the Forest of the Night*) but she is "bloody terrified of dying" (*Deep Breath*).

63 When she's alone and scared, Clara talks to herself (*Journey to the Centre of the TARDIS, The Caretaker*).

64 When she's nervous, Clara mouths off (*Listen*) and sometimes she has wished bad things on people (*Mummy on the Orient Express*).

65 Clara is still working as a nanny to Artie and Angie on 10 April 2013 (*The Name of the Doctor*) implying that all her previous adventures with the Doctor took place in early 2013. The Doctor and Clara have an arrangement where he picks her up on Wednesdays (*Nightmare in Silver*).

66 Clara can't speak Russian (*Cold War*) and before she joined the Doctor on his travels she had never seen a dead body (*Cold War*) or an active volcano (*Dark Water*).

67 Since meeting the Doctor, Clara has been uploaded to a computer (twice) (*The Bells of Saint John*), lost a day of her life (*Journey to the Centre of the TARDIS*), been preserved in a trance (*The Crimson Horror*), travelled in the Time Vortex (*The Time of the Doctor*), been knocked out (*The Bells of Saint John, The Name of the Doctor, Deep Breath*), been shrunk (*Into the Dalek*), been placed in a dream state (twice) (*Dark Water, Last Christmas*), jumped in a moat (*Robot of Sherwood*), had her memory wiped (*Time Heist*) and her optic nerve hacked (twice) (*Flatline, Last Christmas*).

68 She has also turned down the offer of marriage from Emperor Ludens Nimrod Kendrick (*Nightmare in Silver*) and the chance to be the Sheriff of Nottingham's consort (*Robot of Sherwood*).

69 The Whispermen have a rhyme about Clara; "The girl who died he tried to save, she'll die again inside his grave." (*The Name of the Doctor*)

70 The Doctor has referred to Clara as "the impossible girl" (*Nightmare in Silver, The Name of the Doctor, Deep Breath*), his associate (*The Time of the Doctor*) and his carer (*Into the Dalek*).

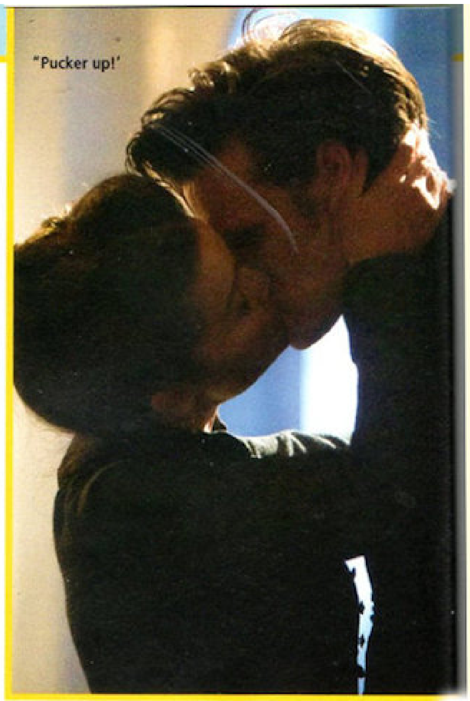
71 She has referred to him as "Mister Nothing To Worry About" (*Mummy on the Orient Express*).

72 Clara refers to herself as "soufflé girl"; the other Claras are other soufflés made to the same recipe. Sometimes they don't remember the Doctor (*Asylum of the Daleks, The Snowmen*) and sometimes he doesn't see them – but they all seem to use the phrase "Run, you clever boy, and remember", Clara's last words before entering the Doctor's timeline (*The Name of the Doctor*).

73 The fact that Clara uses the phrase in *The Bells of Saint John* suggests that she somehow paradoxically created the 'real' version of herself as well – that she "was born to save the Doctor" (*The Name of the Doctor*).

74 There are a million versions of Clara ('echoes' and 'copies') scattered throughout the Doctor's timeline, preventing it being rewritten by Doctor Simeon by saving the Doctor's life (*The Name of the Doctor*).

75 One of Clara's echoes is Oswin Oswald. Oswin joined the Starship *Alaska* as a junior entertainment officer to see the universe. She's a fan of Bizet's *Carmen* and making soufflés and the first girl she ever fancied was called Nina. She is flirtatious and gives men nicknames – 'Chin boy' and 'Beakie boy'. She has genius hacking skills but is sadly unaware that 363 days ago she was turned into a Dalek and is now chained up in their asylum (*Asylum of the Daleks*).


"Pucker up!"

A little problem for Clara in *Journey to the Centre of the TARDIS*.

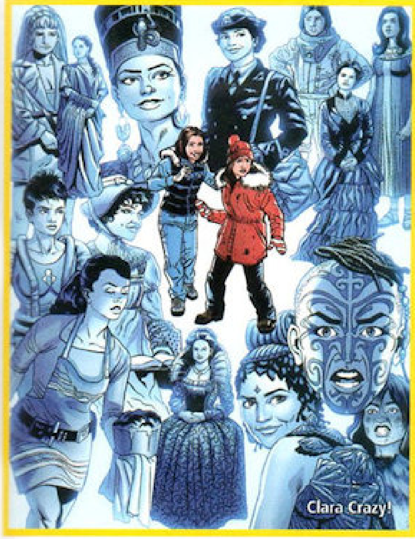
76 Oswin saves the Doctor's life, helping him escape from the crashed Starship, by lowering the forcefield around the asylum so he can teleport out and by hacking into the Dalek hive mind (*Asylum of the Daleks*).

77 Another echo is Clara Oswin Oswald, born on 23 November 1866. She is 26 when she meets the Doctor and works as a governess – calling herself Miss Montague – employed by Captain Latimer to look after his children Digby and Francesca. She tells them she was born behind the clock of Big Ben and invented fish because she dislikes swimming alone (*The Snowmen*). At some point whilst working as a governess, she has her photo taken (*The Crimson Horror*).

78 She is more impulsive than the 'real' Clara; she leaps onto a cab to pursue the Doctor, follows him up an invisible staircase and kisses him unexpectedly. She also has a secret double-life, adopting a working-class accent when she helps out as a barmaid at the *Rose & Crown* (*The Snowmen*).

79 She saves the Doctor's life when she is grabbed by the icy reincarnation of the Latimer's previous governess and they fall to the ground together. She also saves the children when her tear causes them to cry, creating salty rain which dissolves the marauding snowmen. This Clara dies on 24 December 1892, just before midnight. Her grave reads 'Remember me. For we shall meet again' (*The Snowmen*).

80 In *Journey to the Centre of the TARDIS* Clara finds out the Doctor's name in a book entitled *The History of the Time War*, and learns that she died in the Dalek Asylum and Victorian London, but then time is rewritten so she forgets – only to partially remember on Trenzalore (*The Name of the Doctor*).


Clara Crazy!

"I won't be able to see you later" – Clara gives Danny the Doctor's invisibility watch in *The Caretaker*.

81 According to the short story *Into the Nowhere* and the **DWM** comic strip *Blood and Ice*, Clara has dreams about the lives of her other selves (which include a police officer, an astronaut, an ancient Egyptian, a Maori, a cavewoman, a member of the Happiness Patrol and one of the refugees in *The Ark*). Sometimes she thinks she can feel them dying. In *Blood and Ice* Clara meets Winnie, one of her 'splinters' who has a life of her own and who survives after saving the Doctor, proving that the echoes don't have to die.

82 While in the Doctor's time stream the 'real' Clara sees all of the Doctor's previous incarnations (*The Name of the Doctor*) but does not recognise them when she meets them again after leaving his time stream (*The Day of the Doctor*).

83 At some point after April 2013 Clara becomes an English teacher at Coal Hill Secondary School in Shoreditch (*The Day of the Doctor*). On her first day she threatened to have the whole class kicked out (*Deep Breath*).

84 Her lessons have covered Marcus Aurelius (*The Day of the Doctor*), *Pride & Prejudice*, *The Tempest* (*The Caretaker*), *David Copperfield* (*Kill the Moon*) and *A Midsummer Night's Dream* (*comic strip: Spirits of the Jungle*). She doesn't always give out homework but when she does, she always makes her pupils date it at the top of the page (*In the Forest of the Night*). She once took Class 2B for an art lesson, which did not go well (*novel: The Blood Cell*).

85 The school secretary hates Clara because she thinks Clara gave her incontinence pads as her Secret Santa gift (*Kill the Moon*).

86 Her pupils call her Ozzie (*The Caretaker*) and Courtney Woods once claimed that she couldn't concentrate because Clara's face was too wide (*Listen*).

Clara tries the Maid Marian look.

87 By the time of *The Day of the Doctor* Clara has learned of the Doctor's affection for fezzes and he has told her (off-screen) several times about the day he wiped out the Time Lords to stop the war.

88 By the time of *The Day of the Doctor* Clara has already visited the Black Archive at some point in her future as she has the top security rating.

89 By Christmas 2013 Clara has her own flat in a block which from some angles looks very similar to the Powell Estate (*The Time of the Doctor*). She lives in flat 63 (*The Caretaker*). By *Last Christmas* she lives in – or spends Christmas in – a large townhouse.

90 Clara doesn't have her own TARDIS key until the Doctor gives her his in *The Time of the Doctor*.

91 Three weeks after *Deep Breath* Clara is introduced to Danny Pink, a maths teacher at her school. Things are so immediately awkward between them they can only be in love (*Into the Dalek*).

92 On her first date with Danny, Clara messed things up by joking about him killing people (*Listen*). Danny later forgets the name of the restaurant (*Dark Water*).

93 According to Danny, Clara has a special frown when she's about to cancel a date. On their dates she has turned up with a tan, soaked through with seaweed in her top, and wearing a space helmet (*The Caretaker*).

94 Clara has also worn a Victorian gown (*The Crimson Horror, Deep Breath*), a metallic dress and a Soviet navy jacket (*Cold War*), 1970s clothes (*The Name of the Doctor*), a kilt (*The Time of the Doctor*), a Maid Marian dress (*Robot of Sherwood*), a funky school uniform (*Time Heist*), a spacesuit (*Kill the Moon*), a 1920s flapper dress and silk pyjamas (*Mummy on the Orient Express)* and cotton pyjamas and a dressing gown (*Last Christmas*) as well as being completely naked except for hologram clothes (*The Time of the Doctor*). Clara has two jackets; the one she wears in *The Caretaker* and the one at home with the vibro-cutters in the pocket.

95 Danny hears Clara say that she loves him for the first time in *The Caretaker* but we hear her telling him "I love you" for the first time in *Mummy on the Orient Express*. He thinks Clara is "more amazing than universes" (*In the Forest of the Night*).

96 Danny is killed in a road accident while talking to Clara on the phone. She is prepared to do anything to save him – even betraying the Doctor (*Dark Water*).

97 After she tells Danny she loved him one last time, she thinks she will never say it to anyone else (*Death in Heaven*). In *Last Christmas* her memory of Danny tells her that she is only allowed to miss him for five minutes a day. She never sees him again – until the comic strip *Spirits of the Jungle*.

98 When Clara prepares to tell Danny everything, her post-it notes include: The Doctor, Impossible Girl, Dinosaur in London, Jenny, Half-Face Man, Miniature Clara, Robin Hood, Rupert Pink, Dan Dan the Soldier Man, West Country Care Home, Karabraxos, Rob the Bank, The Teller, Psi, Saibra, Kill the Moon, Courtney on the Moon, Courtney Becomes President, Blinovitch, Orient Express, Maisie, Boneless, Three Months, Lying, Truth and Just Say It (*Dark Water*).

99 Clara admits to Lundvik that she hopes to have a baby one day (*Kill the Moon*).

100 Colonel Orson Pink, from the early twenty-second century, is related to Clara and has heard stories about time-travel from one of his grandparents and/or his great-grandparents (*Listen*). DWM

MONSTERS OF THE MILLENNIUM!

PART ONE

Prosthetic effects supervisor Kate Walshe of Millennium FX explains how it's her job to completely gross us out...

INTERVIEW BY **SIMON GUERRIER**

'The effects are fabulous," said the Twelfth Doctor himself, Peter Capaldi, in July 2015 while on stage at the huge Comic Con International event in San Diego. "But... people say what was it like, when did you first feel like Doctor Who? I think it was when they threw a rubber spider in my face and said 'Fight it!'"

That delights Kate Walshe, SFX producer at effects company Millennium FX.

"Ah, that's great," she says when she's finished laughing. "I'm very glad to have made him feel initiated into *Doctor Who*." In fact, Kate's team provided several different kinds of giant spider for the 2014 episode *Kill the Moon*. "We built a puppet version with a mouth that could open and close. There was a poseable version, and that floppy one that you could chuck around. There was one with these beautiful, diffuse red lights that ran through its legs – that was creepy. It was funny trying to fit it into a box to fly out to Lanzarote [where the episode was shot] because that spider was enormous and needed to travel safely. I was measuring boxes and sawing apart a freight case while waiting for a taxi to show up to take this horrible thing to the airport. It's one of those things you don't think of when you're building a monster."

We'll talk more about specific monsters shortly, but first, how did Kate end up in a job where she had to pack spiders into boxes for *Doctor Who*? Was she a fan of the show when she was younger? There's a pause. "I'm from Kildare," she says. "Growing up in the 1980s and 90s, certainly for my generation in Ireland, *Doctor Who* wasn't a popular show. When it came back in 2005, I was 23, working too much and not watching television. I don't think I ever watched it at all."

She also wasn't planning to work in prosthetic effects. Kate studied film at the Dublin Institute of Technology.

"I was basically learning how to shoot on 16mm film and edit using those old machines where you chop up the film and stick it together with bits of tape – that's how long ago it was. I directed a few short films there, and when I graduated I ended up being an editor for quite a while. I was quite good at that but didn't want to get stuck in it, so I went back to study and did a postgrad course at the National Film and Television School here in the UK. That covered post-production visual effects which is where I thought I'd end up.

Doctor Who: Series 8 - Moon Spider
MILLENNIUM FX

"But it also had a short, two-week stint studying prosthetics. I had a bit of experience in that – I'd made weird little zombie short films and did one where we stuck two people's heads together. That was all basic stuff we learned how to do by looking it up on the internet. But I assumed all proper prosthetics, big monsters and stuff, were made in America and shipped around the world. In my mind, nothing big or interesting could happen in Europe. Little did I know that there were all these wonderful artists in the UK doing all this crazy stuff!"

A terrifying rubber spider from *Kill the Moon* – ready to do battle with Peter Capaldi!

Kate's teacher on her short prosthetics course was Neill Gorton, co-director of Millennium FX, Europe's leading supplier of prosthetics, animatronics and special make-up effects for film and TV. "When I saw the quality of work that Neill, [Millennium FX co-director] Rob Mayor and their team were producing, I just knew I had to get more involved. It was a landmark moment in my life. So in any free time I had, I hung out at Millennium, offering my services for free. I'd do anything, like sweeping the floors. And when I graduated in 2007, Neill asked me to come on board."

Millennium FX doesn't only produce work for *Doctor Who*, of course.

"At any one time I could be on four or five episodes of *Doctor Who* while also working on a couple of films, a few TV shows, commercials and other things," says Kate. "I've had the opportunity to work with some really amazing people – a lot of them on *Doctor Who*. But we've also done things for the metal band Iron Maiden. The scale of stuff that they want for their live shows is really exciting. And working with Lady Gaga was really intense. She's very focused on visual and also supportive of artists. She allowed us to do some really interesting stuff. She's fantastic."

Yet a large chunk of Kate's time at Millennium FX has been devoted to *Doctor Who*. She first attended the recording of *Doctor Who* in January 2008, during production of the Tenth Doctor story *Silence in the Library/Forest of the Dead*.

"We had the information nodes to do, and the Vashta Nerada – those zombie-skeletons walking around in spacesuits. That was an amazing story to start on. At that point I was very much an ►

Millennium FX's Kate Walshe with a couple of her creepy friends!

> "I've worked with some amazing people on *Doctor Who*. And we've also done things for the metal band Iron Maiden and Lady Gaga!"

The Foretold in action in *Mummy on the Orient Express.*

assistant to Neill really, keeping notes and ensuring everything ticked along."

Wasn't it a problem that Kate had never seen any *Doctor Who?*

"Oh, once I got hired by Millennium, I borrowed their DVDs and watched them in the evenings. So I'd seen it by then. Now I've seen so much and have worked on so many episodes I can hold my own with the fans. I'm so fond of the show now. Every time I go back to Ireland I'm always forcing people to watch it – it needs to get bigger love back there."

A few days before the broadcast of *Silence in the Library* in May 2008, it was announced that the episode's writer, Steven Moffat, would be taking over from Russell T Davies as head writer and executive producer of *Doctor Who.* The episode also introduced the character of space archaeologist River Song, who'd play a major role in the next years of the show. So while Kate was on set, did she get any hint of changes in the air?

"At that time, I don't think any of us quite knew what the next moves were. If Neill did, he didn't mention it to me. We were just heads down, getting the job done. But it's often like that – there's a silence around *Doctor Who.* People try to keep secrets, even among the production crew, as much as possible. Which is great because it means that when a script lands on my desk and I read it, it's a surprise for me."

Kate has worked on *Doctor Who* ever since. "I've pretty much had a hand in every episode that's had a monster – and there's very few that don't." The Internet Movie Database credits Kate with 36 episodes, charting her rise through the ranks from prosthetics crew on *The Next Doctor* (2008), to prosthetics studio co-ordinator from *The Waters of Mars* (2009) onwards, prosthetics supervisor from *The Impossible Astronaut* (2011) and special effects producer from *The Bells of Saint John* (2013). "Just 36?" she says. "Oh, it's way more than that, it must be into the 60s now. I mean, there are people I work with who've topped 100, which is wonderful, but I've still done my share. I started just helping Neill and Rob Mayor. As things progressed, slowly I've taken over the running of jobs for them. Rob and Neill are still very much connected with the show but more and more it's myself sorting everything out for it on the prosthetic and creature side."

In 2012, Kate's work was rewarded with a 10% stake in Millennium FX.

"I guess over the years I've become part of the furniture – but Neill didn't want us being treated as furniture. He appreciated us being around and the sacrifices we make for the company so decided, very generously, to offer us part of the company. It means we're not just employees, we are part and parcel of this machine."

Millennium now has six full-time members of staff. There are co-directors Neill Gorton and Rob Mayor, Kate and her fellow SFX producer Karen Spencer, administration handled by Martina Hawkins, and in-house design by Chris Goodman.

"Chris joined us in the last couple of years," says Kate. "He's our full-time concept artist but also greases the wheels in terms of making sure we have photographs of everything and it's all well documented."

But Millennium also employs a large number of freelance special effects artists for different jobs.

"The UK is pretty special. There are so many creature effects and prosthetic effects shot here – the Marvel superhero movies are one example – so we have a fantastic pool of artists to pick from. Some are really good at making character prosthetics for actors, others at sculpting big old creature suits, and there are people who do both. There are people who are really good at painting fantasy colour schemes, and people who can create beautiful animals with hair punching [*the process by which hair is pushed into latex or silicone masks so it looks real – Ed*]. So as soon as we hear anything about a possible monster coming up in an episode – often the producers will give us a heads up about a monster before we see a script so that we can prepare – we'll have a think about how we might approach that monster and who we might get on the team."

How many freelancers are employed on an episode of *Doctor Who?*

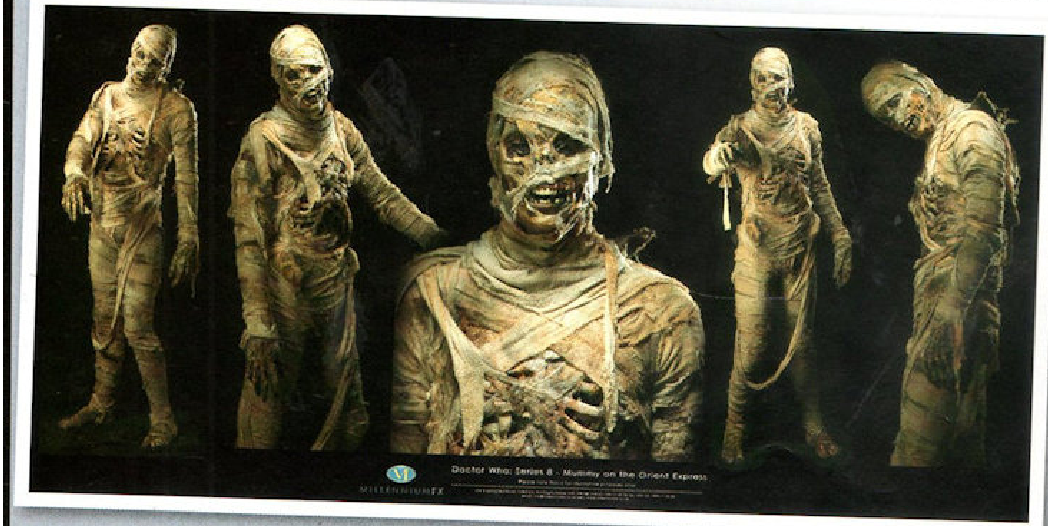
"It varies hugely. For example, on the Foretold [from 2014's *Mummy on the Orient Express*], I think in total we had three sculptors, one fabricator and one mould maker. Five people working on one monster is quite small. When we brought in the new Cybermen [in 2013's *Nightmare in Silver*] we had close to 40 people working on them."

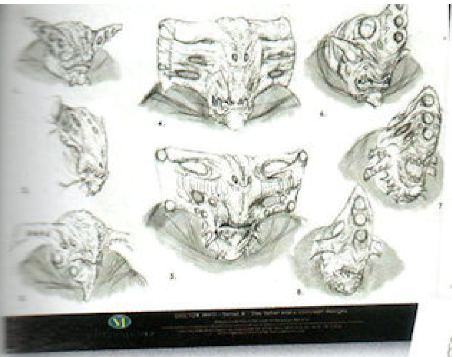
To understand the creative process, we'll take the Foretold as an example. There have been plenty of mummy-monsters in films over the years, perhaps most memorably Jack Pierce's make-up for Boris Karloff in *The Mummy* (1932). Pierce later said he'd been inspired by photographs of the real-life mummy of thirteenth-century BC Pharaoh Seti I. How did the Foretold come about?

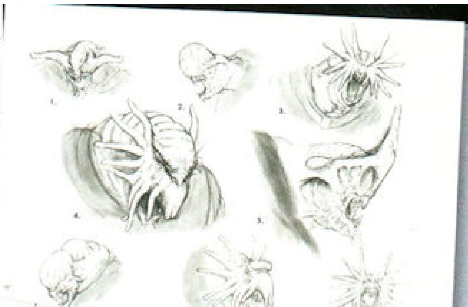
"That's an interesting one. If we can get a sense of what the producers want beforehand, we'll do a mood board, drawing from other work we've done or reference from the internet. I'll then head to Cardiff to see Steven Moffat and [fellow executive producer] Brian Minchin to present that mood board. Sometimes, if we've had a good enough guide on what they're after, we'll do a design. So I'll have all that on my laptop, which I'll present face-to-face. Steven and Brian will go 'yes' or 'no', and through the discussion I'll take their ideas down.

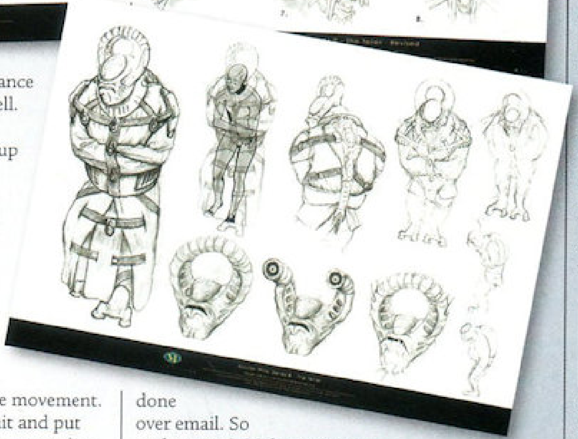
"With the Foretold, we knew it was coming. I think we'd been told the title of the script and that it was set in space. So we assumed it would be slightly different from that kind of classic, Hollywood mummy look, and we veered off in the direction of designing something a bit more alien. We took that design to the tone meeting for the episode – which is where the heads of department meet with Steven and Brian, who explain how we should approach the episode. And they said, 'This absolutely has to be the best of the best – the most traditional, proper, old-school horror mummy.' That was our lead, so we went back and started again."

"The execs said the Foretold had to be the best, most traditional old-school horror Mummy..."









The Foretold was designed by freelance sculptor and designer Dave Bonneywell.

"It wasn't his first mummy. As you say, it's one of those things that pops up quite a lot in horror films and things. Dave had a wealth of experience and references from all the other jobs he'd built mummies for. He presented a couple of ideas which we shared with Steven – which he really liked. They were just so classic and spot on. But the other wonderful thing about the Foretold is the performer inside it, Jamie Hill, who worked with choreographer Ailsa Berk to design the movement. You can sometimes build a creature suit and put it on someone and it looks flat – just someone in a suit. But we put it on Jamie and he really brought it to life. There was a little tremble of the hand and the drag of one foot. All that stuff takes time and effort, and I'm sure they must have worked with the director, Paul Wilmshurst, to bring it all together. And they really did us proud. It's possibly my favourite thing from last year.

"So yeah, that's how it works. I come away from my initial meeting with Steven and Brian, and then we work with our designers, artists and sculptors to figure out the best ways to get the producers' ideas across. Or we'll come up with new and interesting things. Often, characters come with interesting visual problems that we have to solve so we may come up with something fun and different, and then see what they think. That's done over email. So we have an initial meeting to get the basic idea, then we hone it down and hone it down, getting closer to something everyone's happy with. Steven and Brian must get 10,000 emails a day from everyone working on the show, wanting their opinions or the right steer. So we're really grateful that they get back to us so quickly, that they're so on top of everything. I don't know how they do it."

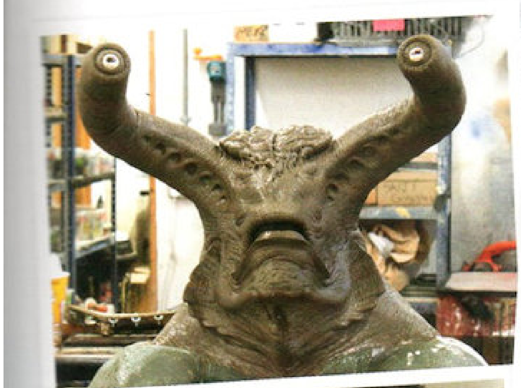
What's the atmosphere like in those meetings when Kate presents her designs?

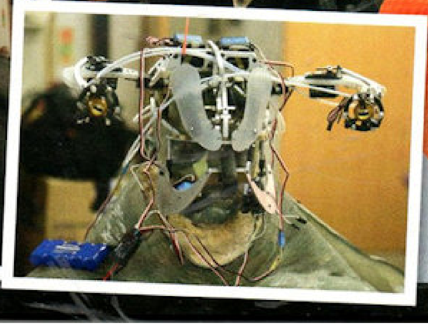
"Oh, you kind of hope they'll look at it and just go, 'Argh! Disgusting! And exactly right!' But yeah, they're always very professional, and respectful of anything put in front of them. If we've gone completely off in the wrong direction they never throw their arms in the air. It's 'Yes, I don't know, I just feel, what about...' They'll take on board what we have to offer and they're receptive to new ideas that are different to what they imagined."

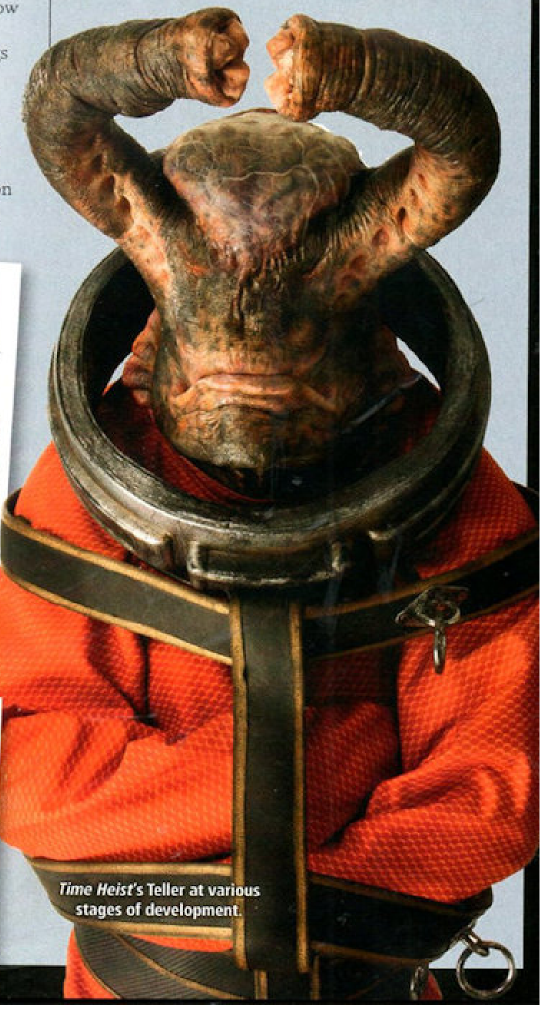
Does that mean Kate and her team can suggest designs themselves? "Absolutely. The Teller, the big straight-jacketed creature [from 2014's *Time Heist*] is one example. We were sat in a meeting and the way the creature is described in the script was interesting and weird, but we couldn't all get our heads round it. As we were talking it through, Neill did this little sketch of a creature that had two tentacles with eyes on the end. He drew one with the tentacles apart and one with them together to make a loop, and said, 'What about this?' They were all just really excited about it. It was so completely different from what we'd been talking through but they were just, 'Yeah, that's weird, that's great. Let's do it.' I think we'd been designing for that episode for quite a while and we had these beautiful finished sketches. But Neill just draws something in Biro on a script and that's what we take on."

Kate is credited on *Doctor Who* as a prosthetics effects producer, but what does the word 'prosthetics' mean? In medicine, a prostheses is something used to replace a missing body part – such as an artificial limb – and gets its name from the ancient Greek for addition or attachment. We generally think of prosthetic special effects as something similar: stuff added to an actor's body to turn them into a creature. Is that right?

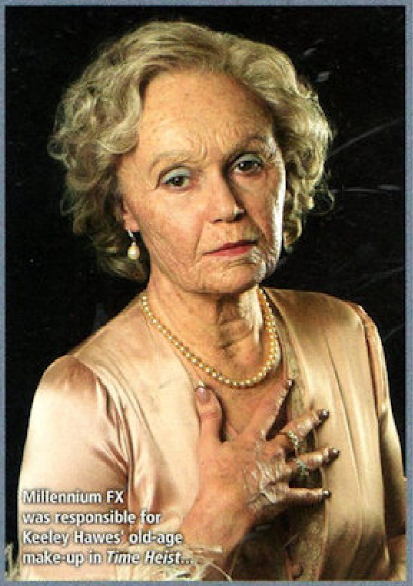
"Well, yes, we do prosthetic make-up effects which could be foam latex or silicone added to an actor's face. But it can be more than that." ►

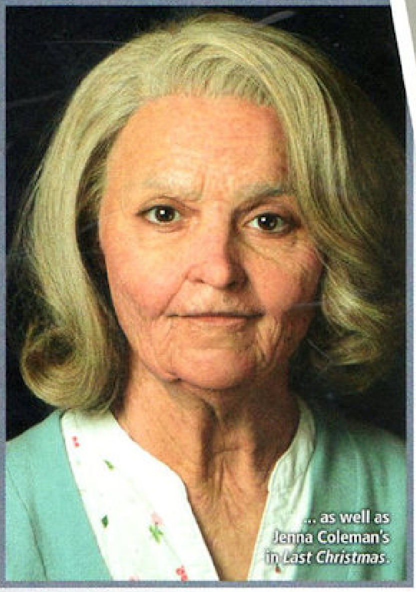


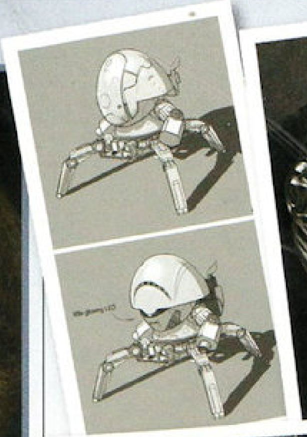




***Time Heist*'s Teller at various stages of development.**


Millennium FX was responsible for Keeley Hawes' old-age make-up in *Time Heist*...


... as well as Jenna Coleman's in *Last Christmas*.



Before we get on to the other stuff, how much do the designers need to think about the comfort of the actors wearing the prosthetic make-up? For example, in the most recently broadcast episode of *Doctor Who*, 2014's *Last Christmas*, stars Peter Capaldi and Jenna Coleman both end up with Dream Crabs clinging tightly to their faces.

"Yeah, making sure the actors are comfortable is a big consideration," Kate nods. "The Dream Crabs look really thick and firm and tight to the face, but actually that skin wasn't very thick. Underneath that squishy, soft latex skin, we had a vacuum-formed visor that kept the skin away from the actor's face so they could breathe. Seeing was a different question. We made the mouths of the crabs with a little bit of flexible armature wire so that we could pop the mouth open between shots so the actors could see more, then quickly close them for the shot. The visor inside is blackened down with mesh, so you couldn't see the actor's face anyway if the mouth was open, but the actor could still see out. We had something like that with the new series, too..." But we'll cover that next issue.

"Making sure the actors are comfortable is a really big consideration."

Last Christmas also included a striking make-up for Jenna Coleman, so she looked 62 years older. Neill Gorton provided this and the ageing make-up on actress Keeley Hawes in *Time Heist* – as well as ageing make-ups in *Doctor Who* dating back to 2007's *The Lazarus Experiment*.

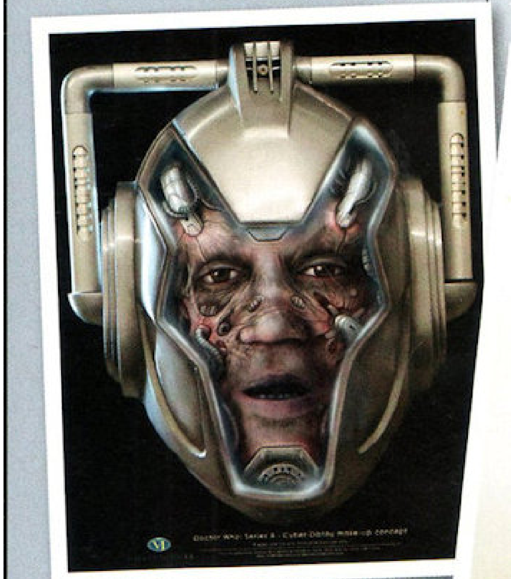
"Neill is a man of many talents but his ageing work has garnered world renown," Kate enthuses. "He makes it seem effortless – you forget it's a make-up. So any time something like that pops up in the series, of course we make sure that his schedule is cleared so he can do it. He's very busy on other projects and the schedule on *Doctor Who* tends to be demanding, but he loves the show and doing those."

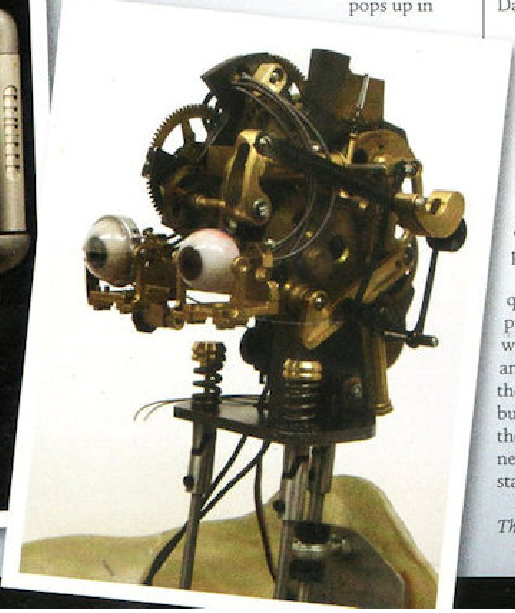
Kate is also keen to praise the actors.

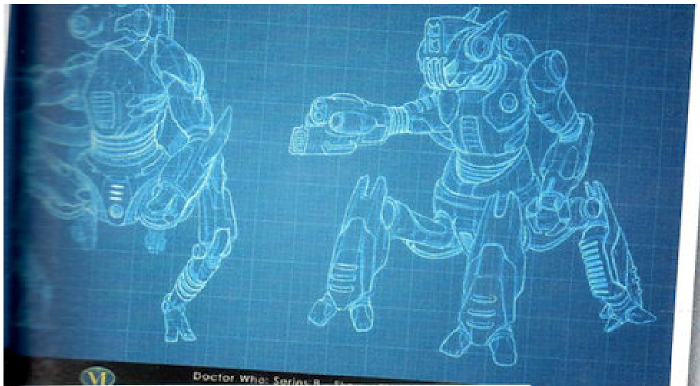
"Creature performance and wearing prosthetic make-up are not easy at all. Actors have to arrive very early, sit in the chair for three hours having gooey make-up stuck to them, and then when it's on they might find it distracting from their performance. It can be stressful. You hear about actors who find it difficult but we've been incredibly lucky with everyone on *Doctor Who*. We're obviously very conscious of them and try to make it as easy as possible – but there's sometimes not much you can do because it is what it is. The stars have to take it as much as the normal creature performers. One example is turning Danny Pink into a Cyberman for *Death in Heaven* [2014]. Poor Samuel Anderson had the double whammy of hours of prosthetic make-up being applied before he had to get into a hot, tight-fitting Cyberman costume. Then he had to shoot his scenes, remember all his lines and play all that emotive dialogue with Clara. That would have been hard anyway, without what we put him through. But Samuel was fantastic – an example of how lucky we've been with our wonderful actors. They're so generous and patient. We could do almost anything to them.

"But," she says, returning to the original question, "our work is much broader than simply prosthetics. We do creature suits and costumes, which could fit in with the costume category, and we also do rigs and puppets. For example, the Half-Face Man in *Deep Breath* [2014]. We built a puppet version of that which had all the working cogs and everything inside. That's neither prosthetic nor creature costume, that's a standalone puppet rig. So we do all sorts of things."

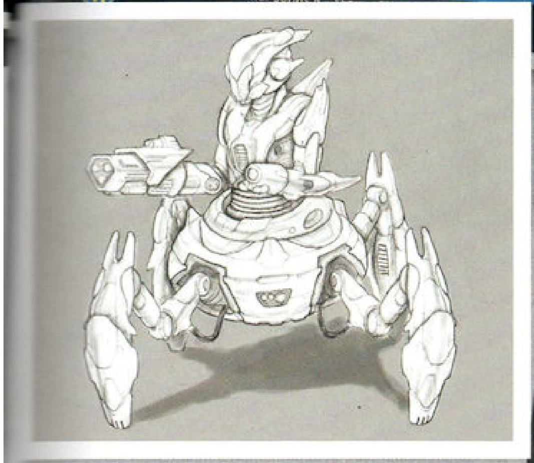
Another example is the Skovox Blitzer in 2014's *The Caretaker*.

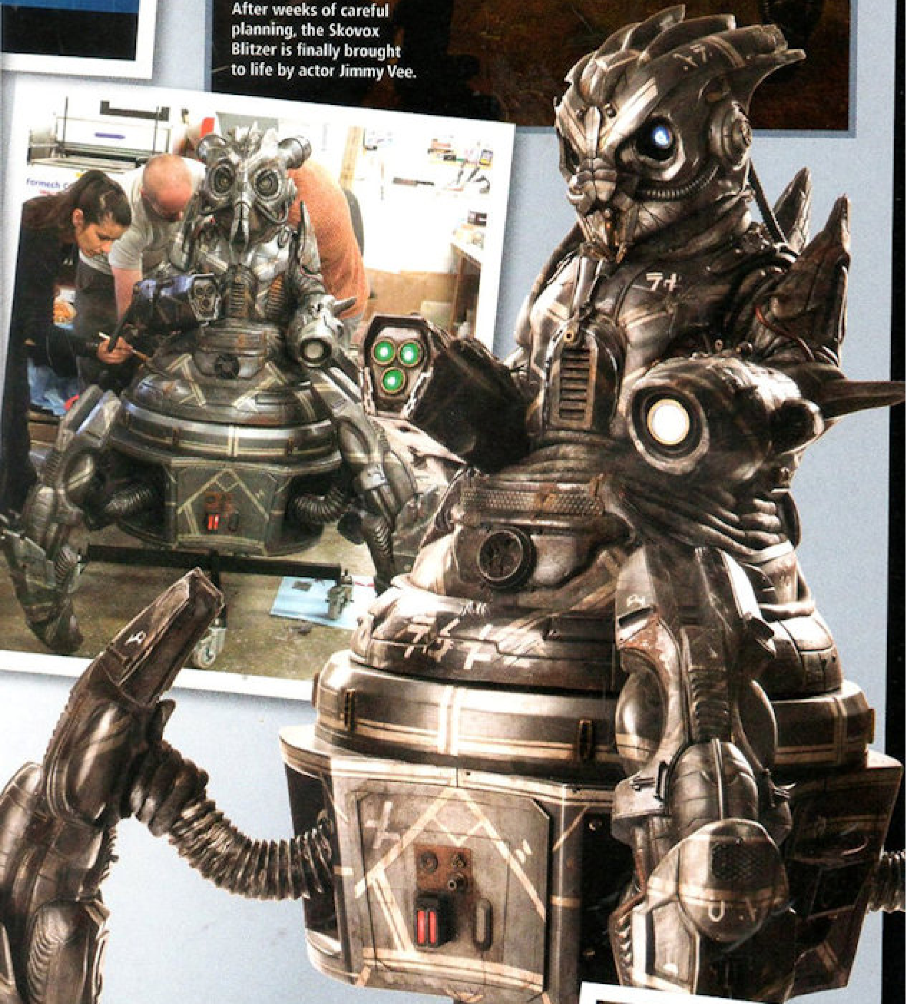

Doctor Who: Series 8 - Cyber Danny make-up concept





After weeks of careful planning, the Skovox Blitzer is finally brought to life by actor Jimmy Vee.





"Yes, we made that," Kate smiles. "That was a wacky creature. It was part costume, part puppet, part rig. Yeah, it was quite taxing. We had a couple of different ways of making it move. There was a version with wheels – which meant you had to shoot it so you couldn't see them. And there was a version where a connection came out the back to a weighted gimbal, so it could be pushed from a distance with nothing underneath, so you'd just see it running along on its legs."

With both versions, the creature would only look effective if shot in certain ways and from particular angles.

"That comes down to making sure that the directors know what they're getting on the day, so they can make sure that it works with their shots. Paul Murphy, the director on *The Caretaker*, was off shooting other bits of the episode and we had the Skovox in our workshop, so we had a little Skype session where he could see it all working and what angles he'd have. We're really grateful that directors take the time to learn about what's coming up on the shoot because the schedules for *Doctor Who* are really intense. They need to shoot so much per day, and something like the Skovox needs set-up time and to be seen in certain ways. All those things can slow the process down. That wasn't a standalone creature, it needed post-production work done to it to make it work. So we then have the wonderful post-production team at BBC Wales VFX and Milk VFX who help remove the wheels and connections at the back, and make sure it works for the audience. A good team effort."

It's not just big, animated creatures that need some practical thought. Kate's team also provided the Cyberman head wielded by UNIT's Kate Lethbridge-Stewart in *Death in Heaven* – designed to match the look of the Cybermen that battled UNIT in 1968's *The Invasion*.

"That was built by this wonderful model maker, Pete Fielding," Kate tells us. "The script has Kate chuck it on the ground outside St Paul's Cathedral – where it's all stone pavement. Obviously, there

CARNIVAL OF MONSTERS!

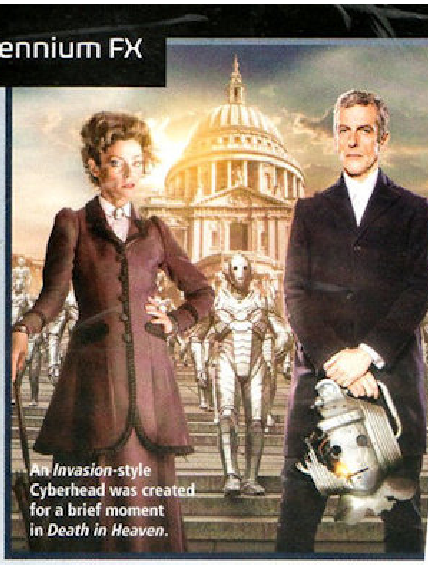
2013's *The Rings of Akhaten* presented a challenge for Millennium FX: a whole world of different alien creatures...

"Budgets being what they are, we knew that it wasn't going to be possible to populate an entire planet or big town. At the end of the day, it's TV not a massive Hollywood production, so it had to be a smallish group of aliens that we could swap around and make look larger. The deal was that we'd provide the aliens but we could reuse them afterwards – which means they pop up again in other episodes of *Doctor Who*, and some other things, too.

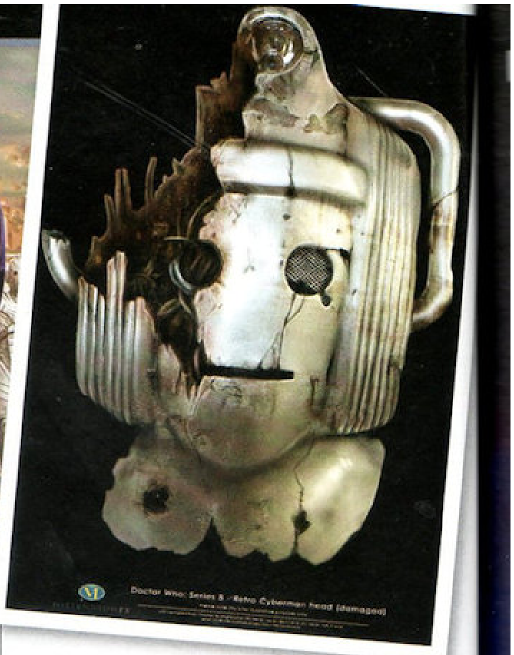
"So we assembled a team of great sculptors, fabricators and painters and just let them sculpt away and build suits. We re-purposed some costumes from other productions. And yeah, it was great fun. We had a lot of new sculpts but we also cast from our moulds and stuck things together. Yeah, it was make and do. In fact, we produced far more creatures than ended up on screen. We had 28 or so in the truck that went down to the studio in Cardiff, and they used maybe 18 of them."

are in existence original Cybermen heads from the 60s, but you wouldn't be able to chuck them on the ground like that. So we had to build one that would serve that purpose. And we made it slightly weighted so it would always land face up. I had to chuck it around the workshop to see if it would break." She laughs. "It's applied science, testing out Cyberheads! The thing is, when you give a prop to an actor you let them know what it can do and what it can withstand but at the end of the day they've got so many other things on their mind. They have to remember God knows how many lines and cues. Anyway, the spur of the moment may require them to be more forceful. So you have to build these things expecting someone will chuck it really hard. But I think I broke Pete's heart as I chucked it around the workshop as hard as I could.

"I love being hands-on making and testing things, but it's not often practical any more, just because I need to be in 16 places at once," Kate continues. "I'm much more management, making sure things get to set okay. I try as much as possible to be there on the first day any creature is on set so if there are problems or questions I can tackle them. Being on set isn't frivolous, we're not just hanging out. People work incredibly hard when they're on set, it takes up all of your time and it's quite exhausting. As much as it's great fun and rewarding, this is work and it's about getting the job done."



An *Invasion*-style Cyberhead was created for a brief moment in *Death in Heaven*.



"It's applied science – testing out Cyberheads!"

As part of the management of the company, does Kate have to take responsibility for the scariness of her team's creations? She considers.

"At the end of the day, it's up to the directors and producers to figure out a tone in which they won't psychologically traumatise too many people. They could ask us to tone things down, I suppose – but they never have. Sometimes we make things and go, 'God, this is pretty scary.' But I don't know, there's a thrill about that. You think, 'Will this be the one that scares kids so much they'll still be talking about it in their 30s?' This is legacy stuff. The Foretold – we knew that was scary. We might affect someone's personality by making them afraid of Egyptian artefacts. The Dream Crabs as well, they are quite wacky and colourful but they are really scary and disgusting." She laughs. "The whole concept was wonderful!"

If the team makes a lot of creepy, unsettling stuff, does Kate need a strong stomach to do her job?

"I've learned to have one!" she laughs. "But then, while some of *Doctor Who* is creepy, there's such a level of fun in all the stuff we do as well. It's other-worldly. We also work on medical shows, making up prosthetics to show things doctors and surgeons do to keep people alive. There's reference online, videos of operations and things, and that stuff's intense. Real life is shocking. *Doctor Who* is super fun."

Oh, hello! The Crooked Man from 2013's *Hide*.

Even so, she takes great pride in grossing out the crew on *Doctor Who*.

"There's been a few where we hear back from them saying, 'God, that's disgusting!'" she beams. "When we did the Crooked Man [in 2013's *Hide*], that freaked everyone out. There was the nicest guy in the costume, he was all 'Oh, hello!' to everyone. But people couldn't bear it. They found it so creepy and they kept away. So we must have done a good job there."

Kate's team continues to strive to make ever-more disgusting creatures. Next issue, she'll tell us in detail about their work on the brand new series. Until the episodes have been broadcast, it's all top secret – but we've already glimpsed some of that work in the new trailers.

"Yeah, so you've seen the Zygons. I can talk about those now because they were in *The Day of the Doctor* [2013]." Originally designed by John Friedlander and James Acheson for the 1975 Fourth Doctor story *Terror of the Zygons*, how did Millennium FX update the creatures? "Gary Pollard resculpted them for the 50th anniversary episode. I think he did a really faithful but interesting interpretation of the classic Zygons. He's a massive fan of the show and was really honoured to get the chance to do that. We retained as much of the classic look as we could but made them a little bit meatier."

We've also glimpsed a character with ridges running across his face, and something with a head like a mantis, and what looks like an army of green robots. Did Kate's team make those?

"We did indeed." And what can she tell us about them? "They were fabulous to work on. Those robot things, we're really excited about that episode." And? She smiles. "Wait and see."

But **DWM** wants to know about a character from the very first episode of the new series. Just who – or *what* – is Colony Sarff?

"Oh yeah," Kate enthuses. "That one was hard work. But he's really going to horrify people. It's going to be great."

Sarff is a creature so complicated that all the different departments had to work together to bring him to life. And next time, Kate will tell all... **DWM**

DO IT YOURSELF!

When designing monsters, how much does Kate worry about cosplay potential?

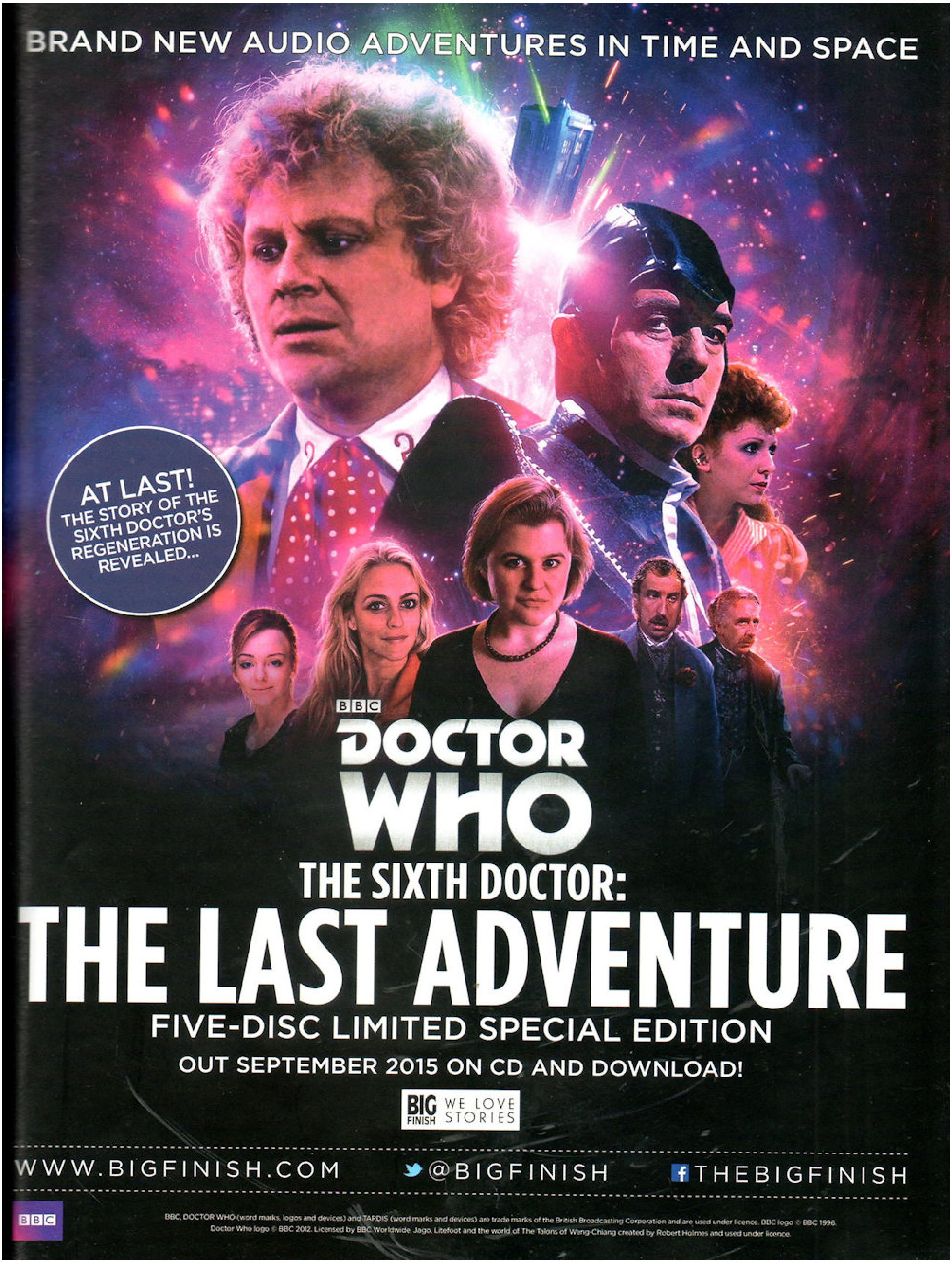
"It's not something we consider too much," admits Kate Walshe. "We're usually looking at the shooting schedule, going, 'Oh my God, how are we going to get this done in time?' But I know that Steven Moffat, Brian Minchin and everyone high up at the BBC must have that at the back of their minds. It might be more of a consideration for the costume department: how the Doctor dresses and how easily people will be able to copy that – and whether or not that's a good thing – is tricky.

"I've been to events and conventions, and am just flabbergasted by the quality that people are able to produce. We've had people show up who've built entire Ood heads, which is really complicated. I was looking at one lady's Ood head at an event and just couldn't get over how wonderfully accurate it was. That must have taken some time. It's really admirable – and I think it would be cheating if we made it too easy for them. So yeah, we'll keep it tricky so they have to learn more!"

A fan-made Ood.

If the quality is so good, would Kate ever be tempted to invite cosplayers to be part of the programme, such as on an episode like *The Rings of Akhaten* which called for a whole planet of monsters?

"Oh, I think that would be wonderful. Yes, they're certainly good enough. And it would be a fantastic thing to do for those fans. But then there's the question of whether that would let out sneaky spoilers, and probably contractual things and all of that. So yeah, in principle, but it's a question the producers would have to think about."



BRAND NEW AUDIO ADVENTURES IN TIME AND SPACE

AT LAST!
THE STORY OF THE
SIXTH DOCTOR'S
REGENERATION IS
REVEALED...

BBC
DOCTOR
WHO
THE SIXTH DOCTOR:
THE LAST ADVENTURE
FIVE-DISC LIMITED SPECIAL EDITION
OUT SEPTEMBER 2015 ON CD AND DOWNLOAD!

BIG FINISH WE LOVE STORIES

WWW.BIGFINISH.COM @BIGFINISH THEBIGFINISH

BBC

BBC, DOCTOR WHO (word marks, logos and devices) and TARDIS (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2012. Licensed by BBC Worldwide. Jago, Litefoot and the world of The Talons of Weng-Chiang created by Robert Holmes and used under licence.

A NEW DIMENSION!

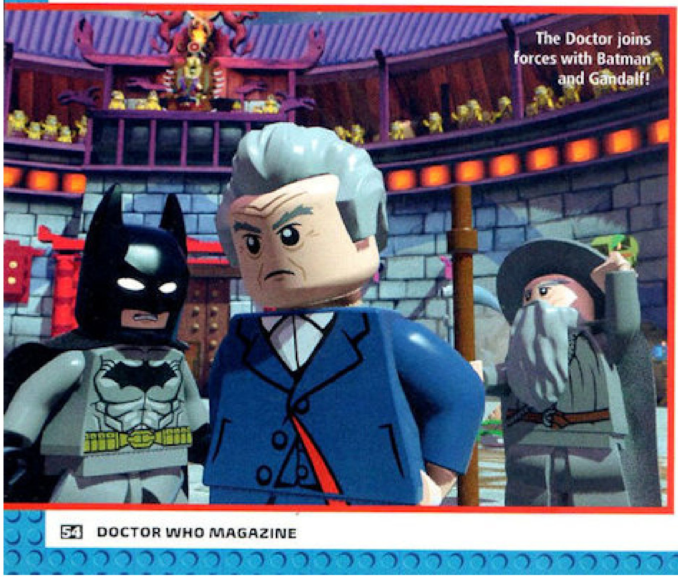
It's set to become one of the biggest video games of all time – **DWM** finds out everything it can about *Lego Dimensions*!

FEATURE BY **MARK WRIGHT**

Cast your mind back to June 1999. Issue 279 of **DWM** ran a feature titled *We're Gonna be Bigger than Star Wars*, a frothy and frank roundtable discussion of *Doctor Who*'s potential broadcast future in the company of names such as Steven Moffat, Russell T Davies, Mark Gatiss, Gareth Roberts... The feature was illustrated with familiar *Doctor Who* characters rendered as Lego figures, the colourful and popular brick construction toy being a sure sign of a character's elevation to global brand recognition.

While there may have been a glimmer in our hearts that *Doctor Who* would, surely, one day return to television, the notion that our favourite Time Lord could be made as Lego was a delicious 'What if?', a fuel for fan wish-fulfillment.

16 years after that feature saw print, not only is *Doctor Who* a globally recognisable hero, but the Doctor is about to enter a new dimension of adventure with official Lego products based on the series. Later this year, a *Doctor Who* Lego set, based on proposed designs from fan Andrew Clark, will be released – although the final designs are still shrouded in secrecy. Before that, excitement is building around *Lego Dimensions*, a brand-new video game featuring some of the world's most popular characters from franchises such as *Batman*, *The Lord of the Rings*, *Ghostbusters*, *Back to the Future*, *The Simpsons* – and *Doctor Who*!



The Doctor joins forces with Batman and Gandalf!

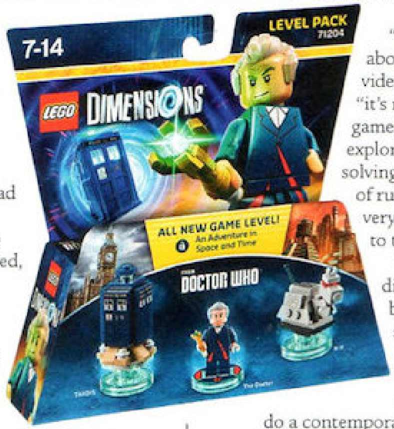
"We've been talking to TT Games for a long time about doing something with *Doctor Who*," explains Peter Hickman, producer in BBC Worldwide's digital entertainment and games division. "It was really our head of digital innovation, Rikesh Desai, who had a relationship with them. Finally it just clicked, it was the right time. They said, 'We'd love to do something with *Doctor Who*, and we're doing this amazing new product called *Lego Dimensions*.'"

"It all just came together," says *Lego Dimensions*' associate producer Mark Warburton, of British videogame company TT Games. "Everyone here wanted to do *Doctor Who*, we were begging to do a game and this was the perfect excuse to get it in there."

Lego Dimensions is a 'toys-to-life' videogame, where collectible figures are placed onto a portal and 'spawned' into the game on screen. It builds on the hugely popular line of Lego videogames that TT Games has produced since the original *Lego Star Wars* game in 2005. Since then, top-selling titles have included Lego incarnations of *Indiana Jones*, *Harry Potter*, *The Lord of the Rings* and more.

"We've created a new villain, Lord Vortex, who wants to reshape the world in his image," Mark outlines the plot of *Lego Dimensions*. "To do that he needs the keystone Foundational Elements and opens portals into the Lego Multiverse to find what he wants. Unfortunately he pulls in a few people who have quite powerful friends. Robin, Frodo and [*The Lego Movie's*] Metalbeard, so Batman, Gandalf and Wildstyle chase after him. As they progress and go through the Lego Multiverse they meet people and new characters from across popular culture – including the Doctor."

Portals and multiverses? It sounds like the Doctor will be right at home with a story like that!



"One of the great things about Lego in terms of videogames," says Peter, "it's not like a traditional video game, in that there's lots of exploration, making things, solving problems and a little bit of running around, which is very much *Doctor Who* down to the core."

"The Doctor is such a difficult character to get," believes Mark. "He doesn't shoot guns, he doesn't kill people, he doesn't swear or drive really fast. So it's very difficult, I think, to do a contemporary videogame. In a Lego game we have the puzzle element, we do things that are a bit cheeky, filtered through Lego, so it does just seem to fit really, really well. And it's just fun. That's what *Doctor Who* is at the end of the day. It's an adventure, it's fun. That's what it's got to be and hopefully we've achieved that."

It seems to be no mere coincidence that *Doctor Who*'s presence in a game as big as *Lego Dimensions* is coming at a time when the show's profile around the world is at an all-time high.

"Being alongside these huge movie brands is a sign of how big *Doctor Who* is globally now," Peter agrees. "I think that's down to the amount of work the television production team in Cardiff and the brand team here at BBC Worldwide put in to the 50th anniversary celebrations in 2013. That really was the pinnacle, that was the start of what I'd call the global revolution for *Doctor Who*. Long may it continue."

"Growing up in this country, *Doctor Who*'s been second nature to a lot of us," adds Mark. "Then you go out into the world and you realise people are actually taking notice of it now. For me it was *Asylum of the Daleks* that I remember having a real global impact. There were banners up in the States, posters of Matt Smith carrying Karen Gillan, with the explosions going off. And since then it's just got bigger and bigger and bigger. Now Peter Capaldi has come in, it's just gone nuts.

"TT Games is owned by Warner Brothers, an American company. For them to really run with it, and make the Doctor one of the elements of *Lego Dimensions* speaks volumes about the character."

During development of the *Lego Dimensions* story, the BBC was very closely involved in making sure the *Doctor Who* levels were a faithful recreation of the series – albeit in Lego form.

Peter Capaldi goes Lego-y.

FAMOUS FRIENDS!

Here's the full list of the other famous brands the Doctor will be rubbing shoulders with in *Lego Dimensions*...

DC Superheroes • The Lord of the Rings • The Lego Movie • The Wizard of Oz • The Simpsons • Lego Ninjago • Back to the Future • Portal 2 • Ghostbusters • Midway Arcade • Scooby-Doo • Lego Chima • Jurassic World

> **"Being alongside these huge movie brands is a sign of how big *Doctor Who* is globally now."**

"The guys at TT pitched a high-level idea; first we discussed it with [executive producers] Steven Moffat and Brian Minchin. We went through a couple of iterations, correcting some of the facts. We wanted to give a great playing experience, but we also wanted fans to have a lot of fun. There's a lot of humour in the game and *Doctor Who* is part of it. I think that ability to smile at yourself is key in creating a fun playing experience."

Mark is full for praise for the team in Cardiff. "We had incredible access to the BBC, so they helped us get into the head of the character. So as our guys wrote the script, it went to Cardiff and they'd give us a little bit of a tweak here and there. Everyone at TT is a fan, so knew what we wanted to see from these characters. You sit back and say, 'Okay, so how would Batman respond if he met the Doctor for the first time? How would the Doctor respond?' I had an amazing phone call with Brian Minchin. He said, one thing you've got to keep in mind is the Doctor always thinks he's still a young man, he's the best-looking and smartest guy in the room. So if someone comes in who thinks *he's* the alpha male, forget about it."

Let's just go back and consider this for a second: the Doctor meeting Batman. Doctor Who meets Batman! Not to mention *Back to the Future's* Doc Brown. Or Gandalf. Even Scooby-Doo. That's one of the key appeals of *Lego Dimensions*, believes Mark. "The original idea was that if you had a toy box at home, you mix up your toys. It's as simple as that. There isn't a box for your *Star Wars* toys. There isn't a box for your *Doctor Who* toys. Everything is mixed up and chucked into one."

At a practical level, what can *Doctor Who* fans expect from the Doctor's involvement in *Lego Dimensions*?

"You have the *Dimensions* starter pack, and that gets you through a standard Lego game, so if you've played one of our games before, you know what you're getting into," explains Mark. "You play through 14 different levels – each of the levels is based on one of the different franchises we've got in the game."

Peter adds: "In the starter pack, there are three *Doctor Who* levels: Daleks, Cybermen and a Weeping Angels level. But the Doctor isn't a playable character in the starter pack, he's there helping you, and helping you solve all of the problems. But it's up to Batman, Wildstyle and Gandalf to fight the Daleks, Cybermen and the Angels."

"If you want to extend upon that," continues Mark, "there will also be a *Doctor Who* level pack [released in November] that comes with the Twelfth Doctor Lego minifigure, K9 and the TARDIS, that will give you a whole new level that is all just based on the Doctor. It's a huge level with a new story that we wrote. Lots of different things, all different action sequences. And next year, we release a fun pack with Cyberman and Dalek minifigures, which become playable in the game. If you like the Cybermen, and want to see how they defeat Scooby-Doo, then that's the pack for you!"

To give the *Doctor Who* sequences in *Lego Dimensions* that extra stamp of authenticity, the Doctor himself, Peter Capaldi, has recorded new dialogue for the game.

"What a gentleman!" exclaims Mark, a self-confessed *Doctor Who* fan. "Peter was so excited to see his character! I don't know what I was expecting when I went to the voiceover session. He's done so many things. I only found out recently that he won an Oscar for directing. He knows what he's doing and we're going in with this Lego videogame, is he just going to look at us funny? He was such a nice man. We got into the recording room, and his first line was 'I'm the Doctor!'; he stood there in the middle of the room, in front of all the microphones, and did the hand pose he did in that first publicity image. He was stood there just looking at you, going 'I'm the Doctor!' Chills straight down the spine. And he just went through the lines, take after take, changing little things, it was just amazing! Nailed!"

"Peter Capaldi is very happy with his Lego figure," laughs Peter Hickman. "We've had quite a few conversations and he's had the opportunity to pick up and play with his figure. Including on the plane out to San Diego Comic Con!

"We did a voice session with Nick Briggs. In fact, Nick has got the biggest part in the game I think! He plays the Emperor Dalek, various other Daleks, the Cybermen and the Judoon. We do have a lot of characters, and getting those cleared by the various writers who created them has been a big job. And it's still ongoing, we're still working towards the stuff that's going to appear in the *Doctor Who* pack in November. So, yes, still lots of exciting things going on."

Those exciting things, Peter and Mark promise us, include appearances from some surprising characters.

"You'll see characters in there that you wouldn't have expected. It's nuts," laughs ►

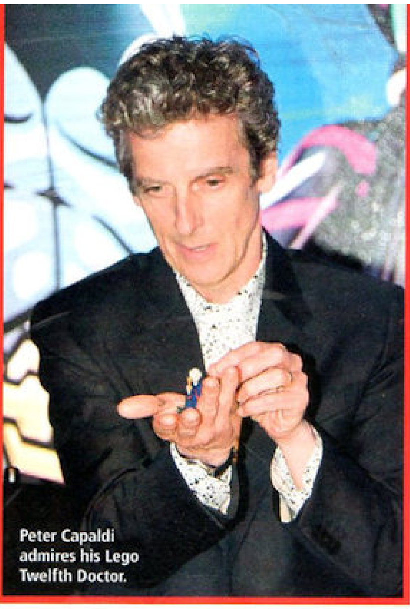
◄ Mark. "When we asked the BBC for X character, can we use Y character, and we thought about throwing some cheeky ones in there, we thought, 'There's no way they're going to say yes to this.' But they'd just go, 'Yeah, fine, use all of them!' It was a constant yes. We've used as much from the past as we possibly could. We wanted to push current *Doctor Who*, because that's at the forefront, but I think that the 50th anniversary and *The Day of the Doctor* really reintroduced the backstory, this huge world, to a lot of people who probably wouldn't have known as much."

"When you play it, you can tell that everyone at TT Games is a big fan, because there's loads of little Easter eggs," adds Peter. "I won't give too much away, but certainly you should look out for some 'Bad Wolf' signage, stuff that you'll play and see maybe not on the first time, maybe you'll see it on the second time you play, or maybe the third."

From talking to Mark and Peter, it's clear that a great deal of love and attention to detail has gone into *Lego Dimensions*, exemplified in the *Doctor Who* levels. *Doctor Who*'s inclusion in the game was announced at the San Diego Comic Con back in July, and the team was overwhelmed by the response from fans.

"Comic Con was a real experience," recalls Mark. "We went up on stage and it was Peter Capaldi, Jenna Coleman, Michelle Gomez and Steven Moffat. And you're on stage with these four people who you admire and thinking, 'I shouldn't actually be here. I feel very out of place!' Everybody's talking about the game and you've got fans and reporters all clamouring. The response was just overwhelming."

"There was a great moment," recalls Peter, "the day after the announcement where Mark and Doug [from Warner Brothers] did a demonstration on the DC Comics stand for *Lego Dimensions*, with DC Superheroes being a part of the game. They asked the audience, 'What do you want to see? Wonder Woman? Batman? Superman?' They all went 'Doctor Who!' So they ended up doing a *Doctor Who* demonstration on the DC stand!"



Peter Capaldi admires his Lego Twelfth Doctor.

"There are loads of Easter Eggs. Look out for some 'Bad Wolf' signage!"

With excitement building towards the launch of *Lego Dimensions* at the end of September, it sounds like this is just the beginning of not only the *Dimensions* journey, but for *Doctor Who* in digital Lego form.

"We're not considering this as just a one-shot thing," confirms Mark. "We really do have intentions to put that starter pack under your TV, and that sees you through the long haul. The sky's the limit. We can go anywhere, and my biggest hope is that the Doctor will be creatively successful so we can keep on going with the Doctor for a long time."

"Personally, as a producer for BBC Worldwide's digital entertainment and games division, my ambition would be to do a standalone *Doctor Who* Lego game with TT and Warner. But we'll have to wait and see how this one is accepted. I'm pretty sure that people are going to go crazy over it. It's got so many fan things and just playing the *Doctor Who* levels is so much fun."

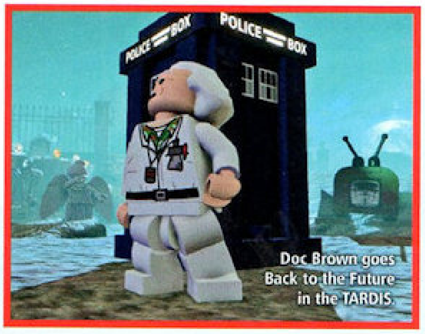
Sixteen years ago, when **DWM** posed the notion that *Doctor Who* could be bigger than *Star Wars*, the possibility of the series returning to television, let alone conquering the world, was the stuff of fan dreams and fantasy talk from TV professionals. The Doctor's appearance in *Lego Dimensions* alongside many of the world's most recognisable pop culture icons is a testament to how far the TARDIS has travelled in just over a decade.

"It does make us proud," says a delighted Peter Hickman. "These are very long-established brands that have an incredibly important place in popular culture, and to be considered alongside those other brands is a wonderful thing. I would like to say that *Doctor Who* has worked hard for it."

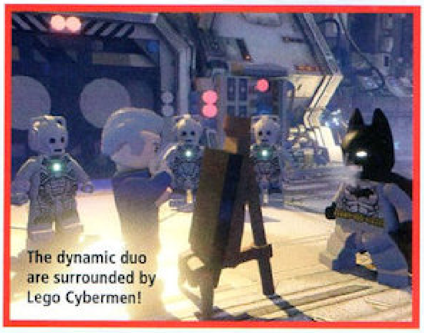
Mark Warburton adds: "If the BBC, Steven Moffat, Brian Minchin and Peter Capaldi are all happy with what we've done – if *they* don't think we've taken the mickey – then that's the important thing. Those people are the guardians; they know how to keep fans happy. And if everyone's happy, then we've done our job."

"If there's one thing I could say to sum everything up," says Peter, "I've been working in videogames for 25 years, and this is probably my favourite game I've ever worked on. So that says a lot!" **DWM**

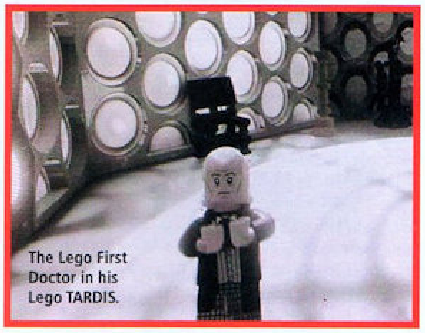
***Lego Dimensions* is released on 27 September for PS3, PS4, Xbox 360, Xbox One and Wii U consoles. The *Doctor Who Level Pack* is released on 3 November, with Cybermen and Dalek fun pack to follow early in 2016.**



Doc Brown goes Back to the Future in the TARDIS.



The dynamic duo are surrounded by Lego Cybermen!



The Lego First Doctor in his Lego TARDIS.

VOICES FROM THE PAST

While the Twelfth Doctor headlines the *Lego Dimensions Doctor Who* levels, all 52 years of the series have been covered in the forthcoming *Doctor Who* pack, so fans will be able to play as their favourite Doctor. "All 13," smiles Peter Hickman, acknowledging the non-numbered John Hurt incarnation.

"In a Lego game, you never actually die," says Mark Warburton, "you just sort of come back. We thought it would be funny that when you're playing as the Doctor, you regenerate into one of the different Doctors. The BBC gave us the archives and let us pick lines from the show, so the sounds are really authentic. And so you can find your favourite Doctor and play around with them. If you're a fan of the Fifth Doctor, if you want to go and see what happens when you meet Batman, go for it!

"You can go inside each of the Doctors' TARDISes. So if you go into the TARDIS as the First Doctor, it will be in monochrome like it was in the original days. If you go into David Tennant's TARDIS, it will be the coral – and includes the dismembered hand at the side of the console."

Other kisses to the past include each Doctor's respective theme tune, along with Murray Gold's most recent music for the series. It's these elements that mark *Lego Dimensions* out as something special for the fans, right down to the finest of details. As Peter adds, "Even to the point where on the First Doctor's TARDIS you can see the wrinkles in the roundel wallpaper that they've used on the TARDIS walls where they couldn't actually afford to make the whole TARDIS with proper roundels!"

ADVERTISEMENT

SUPERAWESOME
KNOWIT
PART OF THE
SUPERAWESOME
CLUB
SIGN UP!
TAKE FUN SURVEYS!
EARN AWESOME POINTS!

DO YOU KNOWIT ALL?

Come join the Knowit area of the SuperAwesome Club! You can take part in awesome surveys and polls, and

WIN LOADS OF AWESOME POINTS AND PRIZES!

What's your favourite band? What do you LOVE to eat at the weekend? What are you and your friends OBSESSED with? Let us know and you can become a real Knowit all!

https://www.swapit.co.uk/win/drwho491

The online auction site for kids and teens

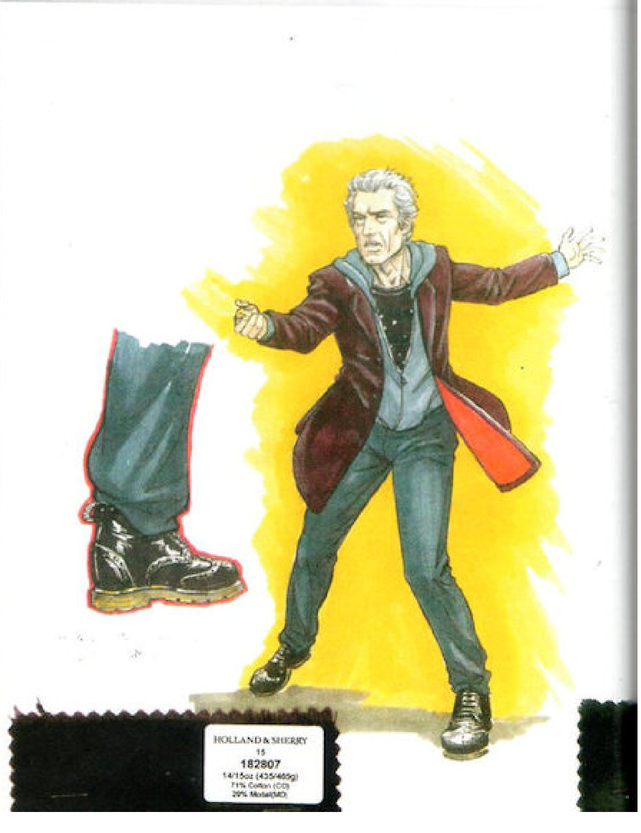
Please check with a parent or guardian first before using Swapit

now on Swapit

THE UNIVERSE'S BEST DRESSED!

Costume designer Ray Holman defined Matt Smith's look as the Eleventh Doctor, and now he's back on the latest series of *Doctor Who*. We talk *Torchwood*, tweed and that new red velvet coat...

INTERVIEW BY **SIMON GUERRIER**


HOLLAND & SHERRY
15
182807
14/15oz (435/465g)
71% Cotton (CO)
29% Modal(MD)

"I'm so sorry," says Ray Holman, costume designer on the new series of *Doctor Who*. It's early one morning in mid-August and **DWM** has spent a month trying to find a free moment in Ray's schedule. "I really haven't been hiding from you," says Ray. "I've just been so busy. When you see Episode 12, the series finale, you'll know why."

It's a tantalising hint of things to come, but of course Ray can't elaborate – not now, before even the first episode has been broadcast. All he can do is talk in very general terms about his current workload. "Production on Episode 12 goes abroad next week, so we need everything ready for that. Then, in two weeks' time, we start recording the Christmas Special, which runs all the way through September. Right now, I haven't designed very much for that, we've been so caught up. So I'd better get a move on..." But Ray clearly isn't daunted by the challenge. "Oh no. I've had an absolutely brilliant time on this series. It's been wonderful. Exhausting but good fun."

It helps that Ray feels so at home in Cardiff, where *Doctor Who* is made.

"Yes, I'm from nearby Pontypridd, in the Rhondda Valley." In the early 1980s, he studied at Cardiff's Royal Welsh College of Music & Drama. "My official degree is in Drama, but I specialised in theatre design, and within that in costume."

What got him into costume in the first place?

"It happened while I was there at college. I was in the design department, in all good faith to learn to design sets. But they gave us a good all-round education, so I studied the history of costume, and did bits of costume as well as design. I was taught how to cut fabric and my tutor said, 'You're a natural-born cutter.' I would never have thought of it otherwise."

The college also put on regular plays for the public, performed by students on its acting courses and with props, costume and design by students such as Ray. "So you'd do one where you did set design, one where you did props, one where you did costumes."

Doctor Who's costume designer Ray Holman.

In Ray's second year, he was in charge of costumes on a production of eighteenth-century comedy of manners *She Stoops to Conquer*.

"It was a period, corsetted romp and I had to design all the dresses and frock coats, cut them all, dye the fabrics, work out the colours and fit the actors. We got the costumes made within the department. And that was it, really – I caught the bug. By the time I got to my third year, I wanted to specialise in costume."

Ray graduated in 1984, and at his graduation show his work was seen by people from the BBC.

"I got asked to BBC Pebble Mill [a studio complex in Birmingham which closed in 2004], and was trained as a dresser."

A costume dresser not only helps actors into and out of their clothing but also looks after the costumes, cleaning and repairing them – and quickly – as required. It's a good entry-level position.

Can Ray remember what programme he first worked on? "They used to make these period dramas to show on Sunday afternoons. They were doing *The Pickwick Papers*."

This 12-part adaptation was broadcast from January 1985, produced by Barry Letts and script-edited by Terrance Dicks, who'd overseen Jon Pertwee's time as the Third Doctor in *Doctor Who*.

"Oh really?" laughs Ray. "I'm afraid I didn't know them. When you're just training you don't know who everybody is at the top."

Ray worked on a range of productions at Pebble Mill – contemporary as well as period – for more than a year. "I then decided to come back to Wales where I was asked to be an assistant designer. You kind of work your way up through the ranks."

His first on-screen credit as costume designer came in 1989, on an episode of the veterinary drama *All Creatures Great and Small* set in the early 1950s. "Oh, that was in the days when we used to write to vets and ask for information about robes and gowns they'd worn and things like that. We didn't have online resources back then. It's very different now – it's so easy to Google and there's so much to look at."

He cites another example of pre-internet research, on the television film *This is Personal – The Hunt for the Yorkshire Ripper*, first shown in 2000. "It was period but recent period, set in the late 1970s. I was thorough, building up a research file by watching loads of documentaries made in the period, going to libraries and looking through old newspapers held on microfiche. I went through collections of magazines from the period and I read all the books that were written about the Yorkshire Ripper and the hunt for him. I even interviewed some of the real policewomen and policemen who worked on the case."

That effort paid off: Ray was nominated for a Royal Television Society Award. But he didn't work solely in period costume.

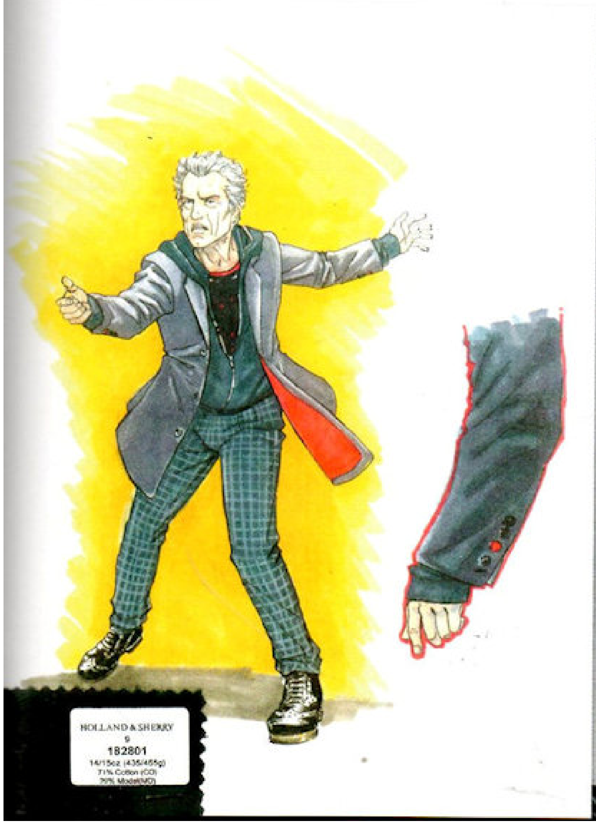
"No, it's just down to timing, really: when you're available and what's around. I'm not really known as a period designer, even though I trained as a period cutter and designer. But then, if you've done time at college studying the history of costume, you have an interest in that and you know how to research things. So sometimes, if you've got that background, it's easier to step into a period production."

In the 1990s, he also worked on contemporary comedy shows such as *Atletico Partick*, *Rab C Nesbitt* and *Chewin' the Fat*, and on contemporary drama such as medical series *Peak Practice*.

"That's where I first met Phil Collinson, who was a script editor there. He left *Peak Practice* and went on to produce the first series of *Born and Bred* [2002], which was a Sunday night drama for BBC One set in the 1950s – and I did costumes on the first series of that. Then a couple of years later we did [paranormal drama series] *Sea of Souls*."

But Collinson soon left *Sea of Souls* to work on another series – the revival of *Doctor Who*.

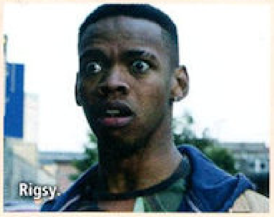
"We talked about it – not formally, not in an interview, but in private conversations. This was at the very, very start as they were just working things out. Phil and I had this history of working together by then but I was locked into *Sea of Souls*, my loyalties were there. And also we weren't sure I was the right person for *Doctor Who*. I hadn't really ►



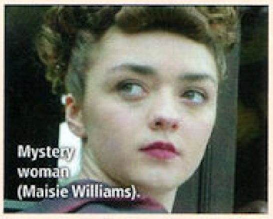
"I haven't been hiding from DWM! I've just been so busy. When you see this year's series finale, you'll know why!"

Clara with Kate Lethbridge-Stewart in *The Magician's Apprentice*.

Osgood.



Rigsy.



Mystery woman (Maisie Williams).

FRIENDS OLD AND NEW

In trailers and promotional images, we've already seen some of Ray's work on the forthcoming series of *Doctor Who*.

Kate Lethbridge-Stewart
Jemma Redgrave

"She has new clothes but she's still the same Kate Lethbridge-Stewart. Steven Moffat wanted the same silhouette and feeling. We also knew she was going abroad and needed a coat and scarf."

UNIT soldiers

"UNIT hasn't been seen in large numbers for a while. I decided they needed a slight modernisation. All the things like body armour and holsters have changed a bit in the past five or six years so I've updated them."

Osgood Ingrid Oliver

"The script says at one point she's wearing the tanktop with question marks [in homage to the one worn by the Seventh Doctor]. We thought we'd have to knit one, but there's a company, licensed through the BBC, that makes them for sale to cosplayers. I got them to send me an example and it was perfect. In fact, that's what Osgood would do – she'd buy it from the licensed company!"

Rigsy Joivan Wade

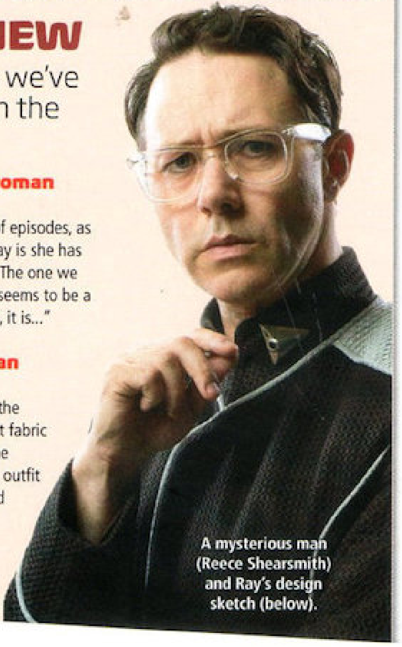
"It's the same character [as seen in last year's *Flatline*], but I gave him a new costume which was slightly lighter in tone than he had last year."

A Mysterious woman
Maisie Williams

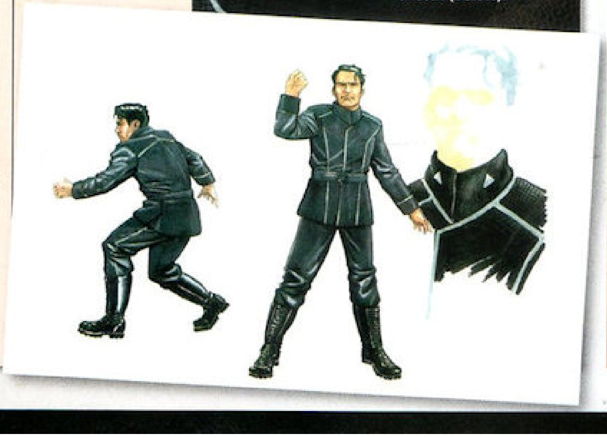
"Maisie is in a couple of episodes, as we all know. All I can say is she has quite a few costumes." The one we see in the series trailer seems to be a period costume...? "Yes, it is..."

A mysterious man
Reece Shearsmith

"He's a character from the future. I found this great fabric and with Reece I had the chance to design a cool outfit with it, and we moulded those collar clips, too. Reece suggested clear-framed specs, so I got those in for him."



A mysterious man (Reece Shearsmith) and Ray's design sketch (below).



done anything science-fiction – *Sea of Souls* was paranormal but it wasn't anything like that. I'd never had to use a company like Millennium FX for prosthetic costumes or props. I had no experience of that – and neither did they at the time. They didn't know how they were going to do things, and I couldn't tell them. I couldn't lead it. So that was that, really."

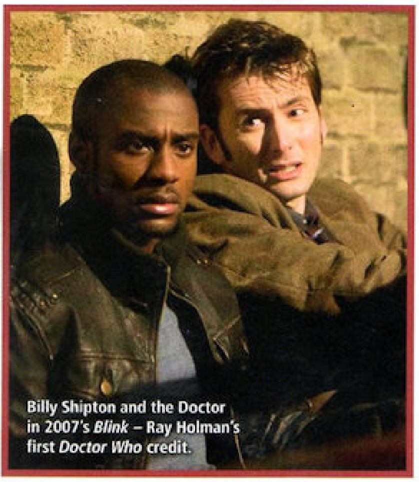
Ray is full of admiration for what was achieved on that first series of *Doctor Who*. "Oh, they learnt very quickly, didn't they?" he says. "They were brilliant. That's the thing – this show puts brilliant people together. All the different teams, we help each other, we push each other forward."

Having seen what had been done, Ray felt more comfortable a couple of years later when he was invited to work on a *Doctor Who* spin-off series...

"When *Torchwood* came along, I felt more confident about what was expected," he nods. "And it had all sorts of features that appealed. It was contemporary and had this slightly comic-book feel. When I first met the producer, Richard Stokes, we talked about Manga comics and how Captain Jack would have the same kind of heightened silhouette. We talked about the trendy and adult nature of the show. When *Torchwood* had its dark moments they were very dark but it had lots of lovely comedy moments, too. So it felt like it encompassed the experience I'd had in drama and programme-making so far, but all in this one show. And there were period episodes and a few futuristic bits and pieces to make it more interesting. It was an exciting show, based in my home city and I could be fairly free in my designs. It was about being fashionable and bold."

In 2008, Ray won a BAFTA Cymru award for best costume for the first series of *Torchwood*, and was nominated for his work on Series Two and the subsequent serial *Children of Earth*.

"The award I won was for the 1940s episode [*Captain Jack Harkness*]." Does that mean period costume is more appreciated that contemporary? "Yes, sometimes when you're doing contemporary you don't want people to notice the costume – it shouldn't draw attention and take them out of the story. That's quite a skill. Other times, you want people to notice what characters are wearing. So contemporary is equally as tricky as period. I don't know how it works with awards. BAFTA Cymru awards are chosen by a jury based on a single episode, but I think they also had to consider that that one episode was part of a 13-part series which was new and freshly designed. But I don't make things to be nominated for awards, I just do things



Billy Shipton and the Doctor in 2007's *Blink* – Ray Holman's first *Doctor Who* credit.

Ray Holman won an award for the 2007 *Torchwood* episode *Captain Jack Harkness*.

> **"Matt Smith suggested the bow-tie. We knew we'd found it, as it made him *feel* his character."**

that are suitable for telling the story and what's in the script, to the best of my ability given the budget and time available. And I try to do the best for the actors."

Ray's work on *Torchwood* led directly to his first jobs on *Doctor Who*, as costume designer on the episodes *Blink* (2007) and *Turn Left* (2008). These were 'double-banked' episodes – each one recorded simultaneously with another episode in their respective series. As a result of the production team making two episodes at once, the Doctor appears only briefly in these stories. So, just as actor David Tennant could not be in two places at once, neither could the series' then-regular costume designer, Louise Page.

"I was at BBC Wales at the time," says Ray. "I'd just finished making *Torchwood* – next door to *Doctor Who*. I knew everyone – Louise, David and [then-head writer and executive producer] Russell T Davies. So I was just there and available and they knew me."

Blink introduced one of the most popular monsters ever to appear in *Doctor Who*. Ray laughs.

"I had no hand in designing the Weeping Angels, I'm afraid. Those were completely down to Millennium FX."

The story also saw two versions of one character, Billy Shipton – as a young man played by Michael Obiora and as an old man played by Louis Mahoney.

"The script did all the work there," says Ray. "I didn't make any deliberate references in the costume to convince you they're the same man. But if they'd used the same actor for the younger and older versions – you know, using make-up – as a costume designer I could help them." Perhaps with one version in looser clothes to suggest a change in weight over time? "That sort of thing, yes. There are all sorts of tricks we use."

A year after *Turn Left*, it was announced that Russell T Davies and David Tennant would be leaving *Doctor Who*.

"Louise Page decided to move on, too," he says. "There was going to be a new team." Was Ray the natural successor as costume designer? "Not necessarily. Steven Moffat was stepping in as the new showrunner, and at the time I'd just finished making the pilot for [BBC One drama] *Sherlock* with Steven and his wife, Sue Vertue. I was waiting to do the full series and so I thought I was booked up on that. But *Doctor Who* interviewed me and offered me the job – and then I had a big conundrum: *Sherlock* or *Doctor Who*? I decided to do *Doctor Who*."

"Designing the Doctor is different to designing any other character in the series," says Ray, who was responsible for defining the look of the new incarnation of the Doctor, as played by Matt Smith. "With anyone else, you read through the script thinking, 'What do they need to do?' But the Doctor doesn't dress for his individual adventures. It's not, 'Oh, this one is set in 2015 so we'll put him in contemporary clothes...'"

Then where does the design come from?

"It's a mixture. You have to tell the story in the script and you get lead points from that – what the action is, where he literally picks up his clothes from. But also the actor has to feel like their character when they put on those clothes – that's not just about the Doctor, but all actors. As a costume designer, I'm here to help the actors. It's my job to make sure that they not only look right but also feel they can perform right, with the character that they want to perform. A lot of my work is talking to the actor and working it out between us. But with the Doctor, that can mean anything. What he wears is a blank canvas, really."

Each incarnation of the Doctor has his own distinctive look, doesn't he?

"Yes, to a certain extent that costume can turn into a branded outfit. But it also has to make sense for the actor. So it's how you get there. When I did Matt's costume, we went to Angels."

The famous costumiers based in north London has a huge collection of clothes from different historical periods that they could try.

"And it's a convenient place to meet, there are good fitting rooms and mirrors and they're very amenable to those big fittings. I was also bringing things from other places as well. We went through hundreds and hundreds of looks. We even did modern looks. That's exhausting but you pair it down until you find what works."

A few years ago, photographs emerged online of some of these early try-outs, with Matt Smith in, variously, a short sleeved t-shirt, a long-sleeved stripy top like a pirate, a checked shirt, a leather jacket and a rather fetching tailcoat in cream.

"Yes, you try loads of things and take pictures, and send those to the executive producers to see what they think. Sometimes it's hard to tell on the day. It's not until you're looking back at those photographs that you think, 'Oh, that bit's quite good,' or 'That's completely rubbish.' We had tons of references, we tried loads of things. It was an exploration. I think it was the same with Peter Capaldi – he and [the 2014 series' costume designer] Howard Burden tried lots of concepts as well.

"I've said this several times, but Matt was doing his own reading to find his way into the character. He was reading about Einstein and said, 'Shall we try a tweed jacket?' We tried that and, at first, it felt a little underwhelming, but we built on it and Matt and I realised it was working. I added some punk elements – his trousers and those boots. He suggested the bow-tie. And we knew we'd found it because it made him feel his character. That's the thing for any actor, whether it's contemporary or period. For example, if you give an actor a bad pair of shoes, they can't walk properly and it affects their performance." He laughs. "I said before about tricks we sometimes use. If you deliberately give them a bad pair of shoes it makes them walk a certain way. That's part of costume design, too."

Ray also had to design the costumes for the Doctor's new companion, Amy Pond. The first story to be recorded with the new Doctor and companion was Episodes 4 and 5 – *The Time of Angels* and *Flesh and Stone*.

"I talked to Karen Gillan [Amy], and to Steven Moffat, about what she would be. She was always going to be an adventurer, so I dressed her for her adventures. But in a way, her costume in those first two episodes we made is fairly blank. I'd not got the script for Episode 1 at that point and I wanted to have freedom to be more detailed in what she wore when I knew more about her character."

When Ray got the script for the first episode of that series, *The Eleventh Hour*, it stipulated what Amy would be wearing: a police uniform.

"But even then, that's not the true Amy. It's fancy dress. Then in Episode 2 she's ►

in a nightdress. We didn't have her in a proper adventurer's costume until Episode 3, *Victory of the Daleks*.

"Karen is such a gorgeous girl and easy to dress – she can wear anything and look good. We developed the look as the scripts were written. Again, we were exploring. The police outfit was a springboard for the short skirts she wore later. But you read the script and think, 'What's appropriate for what she's going to face?' In fact, the look she came to settle into – with checked shirts and short skirts – was something we tried the first day we met. But instead of giving her a strong, clear look from the start, I went through a process. It was the same with Rory. They revealed their characters more and more as the scripts came in."

At the end of the 2010 series, Amy and Rory get married. Even without having adventures at the same time, choosing the right wedding dress can be tricky, can't it?

"Oh no, it was quite easy," Ray chuckles. "The script said what kind of wedding dress it should be – a traditional one. We tried on two or three different styles. The most important thing was that we needed five of them, all the same. For a while I thought I'd have to design and make one, but we found the right one and I bought it."

That first Matt Smith series demanded a huge range of costumes from Ray – there was, for example, Winston Churchill, whole armies of vampires and Silurians, a pub football team and the alliance of different monsters that traps the Doctor in the Pandorica.

"It's not all down to me," says Ray. "I have a wonderful team to help. I just try to sort out the designing. Then I have two assistant designers, two assistants on set all the time and I have a trainee. One of my assistant designers will do sampling for me and helping me with fittings and costume makes, the other assistant designer will run the costume truck and make sure everybody is good for continuity and wearing the right thing." Ray also works closely with the other teams. "For the Silurians in that series, Millennium FX did the heads and neck rings, and I did the rest. There's a lot of collaboration when it comes to creatures. We talk a lot about the hands and what happens at the neck joins. Most of the time, we add some kind of costume element."

Even so, he admits, "I was exhausted at the end of that series. Also my career is quite broad – I don't only do science-fiction. I like modern, contemporary, socially aware drama. Things I've worked on like [legal drama] *Silk* and [murder mystery] *Broadchurch* deal with society – and society's failings. But really, I needed a break. I would run out of steam and ideas if I did *Doctor Who* all the time. I needed to go away, have a break and do the things that satisfy the other side of my career. Then I could come back and enjoy it more."

Ray enjoyed designing the Ponds' wedding.

As well as working on *Silk* and *Broadchurch*, Ray was reunited with former *Doctor Who* showrunner Russell T Davies, providing costumes for his Childen's BBC drama, *Wizards vs Aliens*, for which Ray was nominated for another BAFTA Cymru award in 2013.

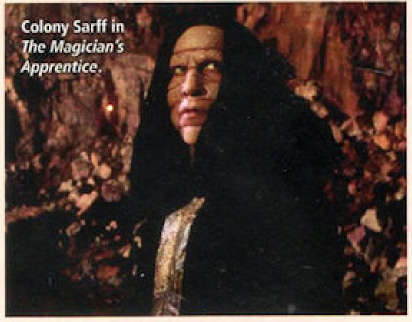
"Oh yes, I did that in between series of *Silk*, which is very grown up and talks about the legal system. There wasn't much money on *Wizards vs Aliens*, so I had to work harder to make the designs look good. But it was great, I loved it – so many lovely people. And it kept my toe in the water of science-fiction and fantasy stuff."

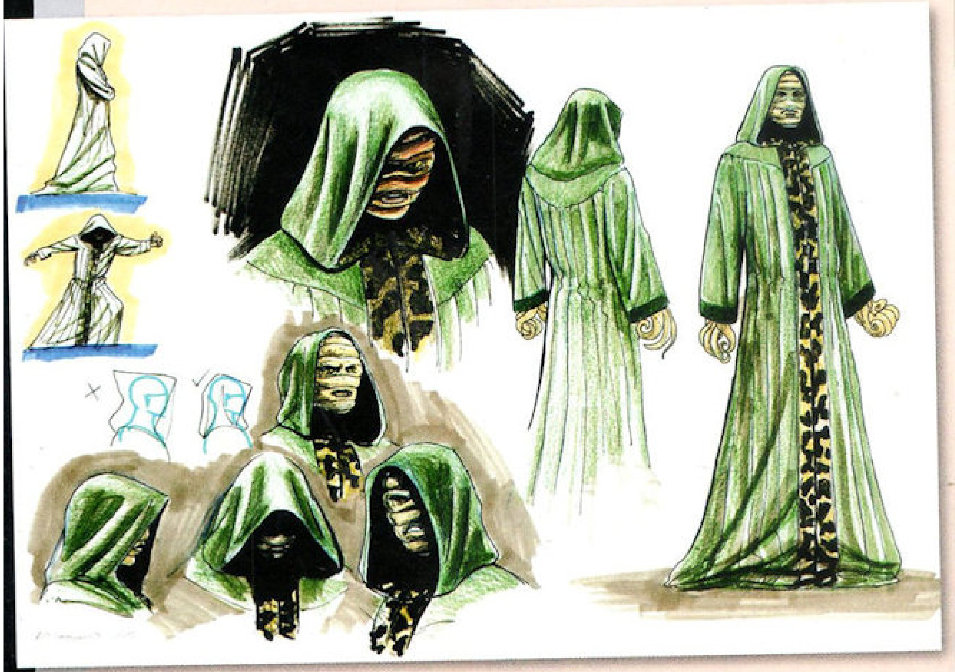
On 12 November last year, Ray posted a short message to his blog, *www.costumer-designer.co.uk*:

UNDER THE HOOD Ray explains his part in creating the ssssinister Colony Sarff.

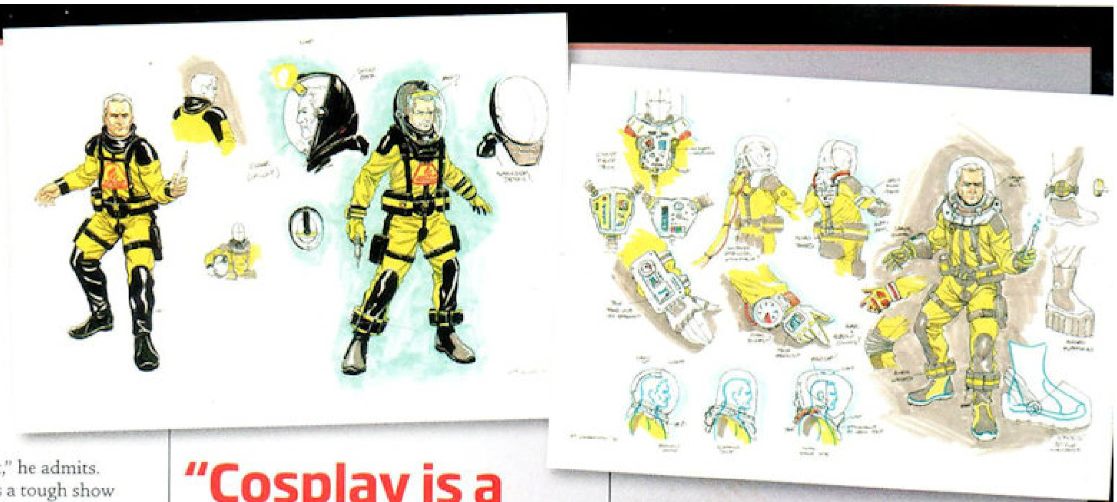
"It was quite a tricky costume, that one," says Ray, about this new character, who appears in *The Magician's Apprentice*, "even though it looks very simple. The actor, Jami [Reid-Quarrell], is standing on a Segway board. The script said he needed to be hooded. And the fabric of the costume had to show that something was moving underneath his clothes. In fact, underneath the costume we had a rig which moved around. So, to make that work, it was lightweight velvet. It looks heavier than it is, so it sells the effect."

To aid the different teams bringing Colony Sarff to life, Ray also provided sketches of the character – even stipulating, in graphic form, that Sarff's hood should be rounded, not pointed. "My drawings are often quite static, just a person standing there straight on," says Ray. "So I also work with an illustrator, Patrick Goddard, who can put in some movement. Sometimes the sketches aren't how it ends up, because you change the costume as you talk it through to make it better. But they given you the basic idea you can spring from, so that everyone knows what you're aiming for with the look."


Colony Sarff in *The Magician's Apprentice*.



Actor Jami Reid-Quarrell tries out Colony Sarff's costume.



'I'm designing the next series of *Who*, so a return to science-fiction designing and I will be at home again. Hooray.'

"I was about to do another job," he says today. "It was set in the 1980s, a good one for research. But *Doctor Who* came along. Howard Burden was moving on to something else so they said, 'Would you think about coming back for the next series?'"

Despite his blog post, Ray's immediate thought wasn't entirely 'hooray'...

"I told them I'd think about it," he admits. "And I had to, very seriously. It's a tough show to work on and I want to do the best I can. But the more I thought about it – all the brilliant people, all the things we'd be able to do – the more I couldn't say no."

With the new series still to be broadcast, Ray can't reveal too much about what he's done on it. But in June, he appeared in a short video for the BBC's official *Doctor Who* website, 'How to Get Clara's look' [*www.bbc.co.uk/programmes/p02t9f0k*] which contained clues about what we'll see, and the thinking behind it. For example, actress Jenna Coleman explains that executive producer Steven Moffat was keen for Clara, even "in the midst of the alien world and in the midst of the adventure... to always look like a school teacher."

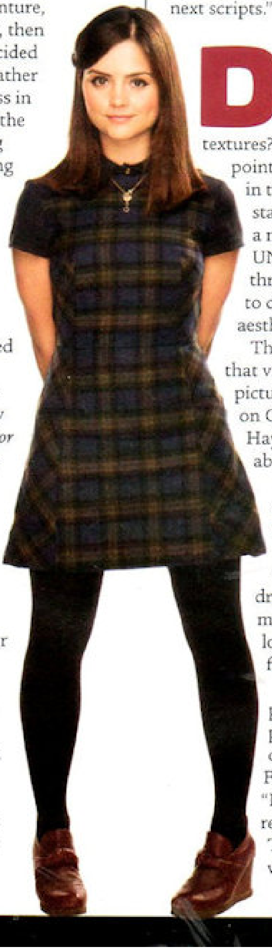
We then see Ray, surrounded by racks of costumes from forthcoming episodes. He pulls out a particular outfit – a dark blue dress and grey jumper that he explains Clara will wear in the classroom.

"She's going on a really big adventure, and she's getting on her motorbike, then when she leaves [the school] we decided that it's time for her to go into a leather jacket." Ray also explains his process in the video. "I wait for Jenna to read the scripts, and then we have a very big conversation. We might go shopping – it depends how busy we are... if the script needs it, we'll make something. But basically, you can find all these things in high street shops."

"It seems that that was quite a popular video," says Ray today. "There are loads of people interested in Clara's clothes. It's the world of social media. People are on Twitter talking about things as soon as they see them. That's not only with *Doctor Who* but life in general. But cosplay is a huge, huge part of *Doctor Who*. If people like a particular outfit that one character is wearing, especially if it's Clara or the Doctor, they want to dress in it themselves. So yes, I get requests. If a picture goes out to the public, people direct message me on Twitter or through my website wanting to know how I did that costume. I help people with sources and what I did for those costumes, but not until after those episodes have been broadcast."

> **"Cosplay is a huge part of *Doctor Who,* so yes, I do get requests from lots of fans."**

Does he worry about cosplay potential when designing costumes for the show's lead actors? "No, it's down to what's best for the script and for Jenna and Peter. We talk a lot. People probably don't realise that they're both on set absolutely all the time so it's quite important that I'm around all the time, too, to catch them in spare moments when we can to talk about what's in the next scripts."



Do the actors have strong views on what they like to wear? "Yes – and they should. I encourage that."

What, like particular colours or textures? "No, it comes from a professional point of view. For example, the costume in that video: in the script, Clara starts in the classroom, she gets on a motorbike and then ends up at UNIT. She's only wearing one costume throughout, and that costume has to cover all the practicalities and the aesthetic feeling of that story."

The day after the BBC website posted that video, Twitter was buzzing with pictures of *Doctor Who* being recorded on Cardiff's main shopping street, the Hayes. Much of the excitement was about the Doctor's new red velvet coat.

"Oh yeah, that's had a lot of attention, too. I wanted to give the Doctor a choice of coats. Peter Capaldi and I talked about what the new coat might be. I did some drawings, got in some fabrics, we made a sample new coat and we did lots of fittings. The red velvet came from that."

A lot of the comment online drew parallels with earlier Doctors – in particular, people thought the new coat reminiscent of the Third and Fourth Doctors. Was that intentional? "No. Obviously, we know what the references are for all the past Doctors. The thing is, we're at a point now with the Doctor's character and how long the series has run that if you start saying, 'Well, we can't use this because it's like something we did before...' you get stuck. So it has to be what's best for Peter, what looks and most importantly feels good. And I don't have a problem with referencing old Doctors. There's no rule against it and it's a good idea – he is the same man, after all. But no matter what you do or dress him in, people will always find a reference in it to a past Doctor."

Is a big coat essential wear for the Doctor? In 1996, the then-editor of **DWM** wrote an open letter to the newly cast Eighth Doctor, Paul McGann, recommending a warm costume given that he'd probably end up filming in quarries. As the letter said: 'Your seven predecessors didn't wear long coats, scarves and hats without good reason.'

Ray laughs at that. "It's a good point. And it's my department's responsibility to keep the actors warm – or cool them down if we're somewhere hot. But the Doctor's coats aren't there to keep him warm. They're a reference to history, they're part of his character. Maybe in the past it was practical as well. But now all the actors get warm coats to wear over their costumes in between takes. You often see pictures from our shoots in the press with Jenna huddled up in her purple North Face parka – sometimes with people commenting on it as if it's the new costume. In my stock I've also got a load of hot water bottles, and we buy hand warmers and umbrellas. We don't want actors getting soaked through to the skin and being ill. They're precious, our actors. We need to keep them healthy."

Just as with the 2010 series, Ray's had to provide a huge range of costumes for the forthcoming episodes. We've discussed how period costume often gets more attention than contemporary dress, though it's just as tricky to do. And we've talked about the extra level of attention that fans pay to what the Doctor and Clara are wearing. But can Ray point us to anything coming up that's less showy, that we might miss, and that he's particularly proud of?

He knows immediately. "I don't think it's been in a trailer or anything yet. But it's a diving suit I had to have especially made – we made two of them. It's a complete suit with a see-through diving helmet, and to make it look more interesting in high definition we digitally printed a design on it. Yeah, I liked that."

Anything else? "Well, there's what we're working on now. But I can't say anything about it." Instead, without speaking a word, he lets **DWM** glimpse a sketch he's done with illustrator Patrick Goddard. There are six views of one gaunt, evil-looking character in an otherwise resplendent costume. **DWM** stares in wonder. Because that's, surely that's...

Then the sketch is gone. Ray smiles. "Exciting, isn't it?" **DWM**

a flavour of THE PAST

Get ready for brand new series of audio adventures with the Second and Third Doctors – and meet the actors taking on the iconic roles...

FEATURE BY **DAN TOSTEVIN**

Recasting has been part of *Doctor Who*'s DNA ever since William Hartnell's features faded into Patrick Troughton's back in 1966. The concept of the Doctor regenerating, allowing the show to survive the departure of a lead actor and drumming up fresh excitement about the series every few years, is frequently cited as one of the reasons for *Doctor Who*'s longevity.

And yet, at the same time, recasting is a controversial subject. While for some, the fact that so many people have played the Doctor means the character can never be defined by any one performer, for others, the extent to which the change is acknowledged within the fiction means the Doctor's individual incarnations are still defined by the actors that played them – lots of people could play the Doctor, the argument goes, but only Tom Baker is the Fourth Doctor, for example. With the exception of 1983's *The Five Doctors*, in which Richard Hurndall replaced the late William Hartnell as the First Doctor, recasting major protagonists in *Doctor Who* has never really been explored on screen beyond the device of regeneration.

On audio, it's a slightly different story. The series *The Companion Chronicles* (2007-present), which sees the companions of late Doctors narrate past adventures in character, introduced listeners to Frazer Hines' uncanny imitation of Patrick Troughton, and William Russell and Peter Purves' sharp takes on William Hartnell. The impressions were embraced, and the format grew to occasionally allow the Doctors bigger roles.

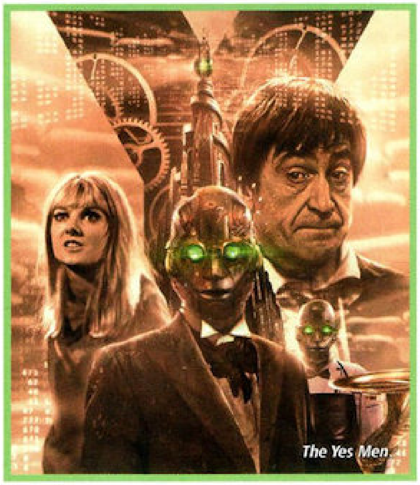
The 1960s instalments of the *Lost Stories* line (2009-13), which blended full-cast drama with third-person narration (with companion actors once again providing their Doctors' dialogue), placed those recreated performances in a more immersive context, and directly inspired the new *Early Adventures* range (2014-present).

But the biggest leap forward was in 2013, when the multi-Doctor Special *The Light at the End* featured cameo roles for the First, Second, and Third Doctors, voiced by Russell, Hines, and Tim Treloar – and, for the first time, there was no wiggle-room to interpret their appearance as reported speech from a companion or narrator. It was a huge success.

"Recasting is a very polarising subject in *Doctor Who*," says David Richardson, producer of Big Finish's *Doctor Who* audios. "There are some people who write to us regularly and say they would love stories told with characters whose original actors are no longer alive, and that we should, without any concerns, forge ahead and recast. There are others for whom the idea is offensive.

"I don't think there's a right or wrong, in terms of the debate. I think it depends on who the character is and, most importantly, how it is done..."

The Third Doctor Adventures Volume One.


The Yes Men...

This autumn sees the start of a brand new audio range, *The Third Doctor Adventures*, with Tim Treloar returning from his *Light at the End* cameo.

"It's quite bizarre," admits Tim. "It's very surreal. I think it would blow my head off if I thought about it too much. He is an iconic figure. I've worked with some of the other Doctors – Tom [Baker], Colin [Baker], Sylvester [McCoy], Paul [McGann], and Peter [Davison] – but to actually *play* the Doctor is... Well, it's really exciting, but I'm trying not to think about it. It's big."

Is there a degree of responsibility that comes with it? "There is, yeah. A *massive* degree of responsibility. It's all on you, isn't it? It's about the Doctor. It's about the other characters as well – all the characters are equally important – but for the *Doctor Who* fans, it's who the Doctor is, I suppose. I'm trying not to think about that, either! Please don't throw stones at me in the street!"

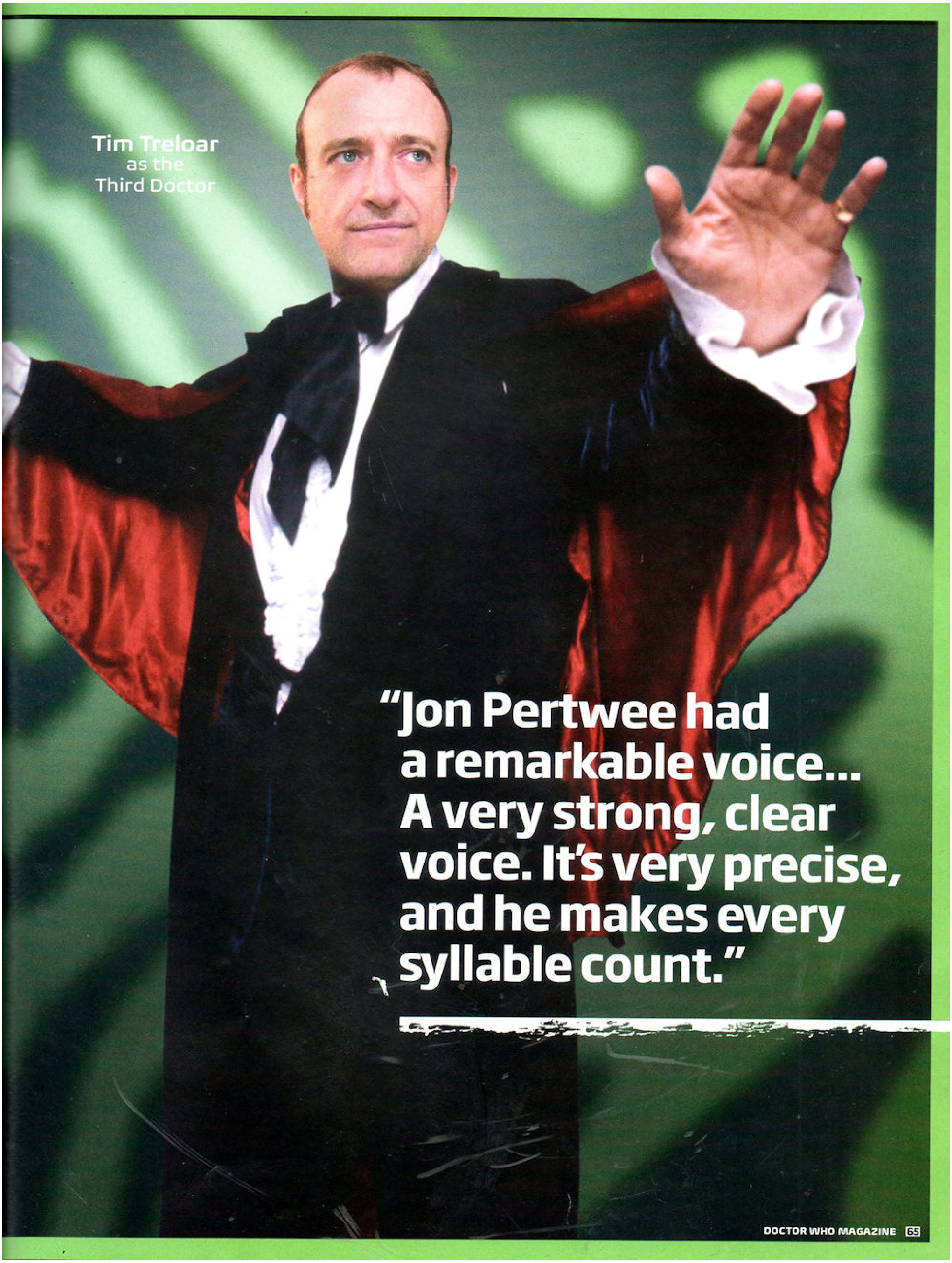
It was Tim's casting as Lord Jack ("a British Army Victorian zombie, of all things!" he laughs) in Fourth Doctor audio *Destination: Nerva* (2012) that led to his new role. "Tom Baker and I exchanged looks and comments," recalls Nicholas Briggs, who directed that story, "because we felt that it really reminded us of someone, and we couldn't think who. But then we suddenly realised he reminded us of Jon Pertwee. Of course, he doesn't sound *exactly* like Jon Pertwee, but there is a quality in his voice – a quality that, when people try to impersonate Jon Pertwee, they never quite get. He had that slight huskiness."

"I didn't remember the Jon Pertwee *Doctor Who* – I was too young – so the only way I knew Jon Pertwee was through *Worzel Gummidge*," laughs Tim. "I thought, 'Oh, I sound like Worzel Gummidge do I?!' But apparently I sounded like his Doctor."

The Third Doctor Adventures sees Tim providing the Third Doctor's dialogue, and some narration, alongside original cast members Katy Manning (as Jo Grant) and Richard Franklin (Mike Yates). Big Finish bought him DVDs of *The Mutants* (1972) and *Planet of the Spiders* (1974) to help him prepare, and he's used every available break in recording to watch and replicate clips on his phone, trying to capture the spirit of Pertwee's delivery. "He's got a remarkable voice," Tim enthuses, "and trying to match it is obviously impossible. It's just trying to get the essence as much as I can.

"It's a very strong voice. A very clear, precise voice. I wouldn't say it's posh, but it's very precise, and he makes every syllable count. He's got such precision that, even though I've classically trained and I've done drama school, his level of RP is something to behold! It's something from a different age."

"Lots of people can do impersonations," points out Katy Manning. "But it's very different when you're doing a person, and you have to sustain ►



Tim Treloar
as the
Third Doctor

"Jon Pertwee had a remarkable voice... A very strong, clear voice. It's very precise, and he makes every syllable count."

The cast and crew of *The Third Doctor Adventures*: Justin Richards, Robbie Stevens, Richard Franklin, Tim Treloar, Nick Briggs and Katy Manning.

> **"I think Jon would be honoured to see this done as well as it's being done."**
>
> **KATY MANNING** **JO GRANT**

◄ a performance, as opposed to just doing an impersonation with a few well-chosen lines that almost cartoon that person. Actually, not a lot of people can do Jon – he's quite difficult to nail. Tim has got a big job, because it's not just – and *musn't* be – an impersonation; better have less of the voice quality and more of the performance. He's managed to combine the two superbly, and that's because he's a jolly good actor. All the body language and mannerisms go towards it – I know when I do Jon [in *The Companion Chronicles*], I have to do the mannerisms – and Tim's doing them. It's an extraordinary performance he's giving. I'm so pleased with how it's turned out."

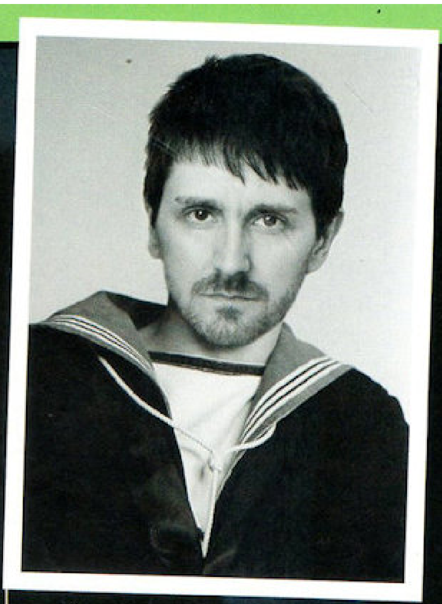
How would Jon have felt that his take on the role was being recreated all these years later? "I can only assume that if I cark it, which I will, 15 years later, somebody will be doing a Jo, and it's lovely!" Katy giggles. "I think he would be very honoured that he's being represented by such a good actor, who also has the ability to find his vocals, because he's got the same timbre in his voice as Jon. It's not just everything else. He's managed all the little things that Jon had – that little 's', and the way he let words float into the air, and so on – but also that lovely, husky timbre that Jon had. I think Jon would be honoured to see this done as well as it's being done."

Katy has loved working with Tim, both on- and off-mic. "Oh it's extraordinary," she beams. "It's instinctive. Every now and then, it's actually a little bit uncanny. I've been playing Jon for so many years now, and it's quite uncanny to suddenly have this voice in my ear! I have a page problem – pages seem to fly off my stand, I just ►

Elliot Chapman
as
Ben Jackson

Meanwhile, *The Early Adventures* returns for its second run, opening with two stories for the Second Doctor, Ben, Polly, and Jamie. At first, original cast members Frazer Hines and Anneke Wills were asked to handle all four roles between them, as well as narration. "I was asked to do Ben," recalls Frazer, "and I thought 'It's three voices, and by the second day your voice will be going', and Anneke said, 'I don't want to do Ben', so we've got Elliot."

Elliot Chapman takes over as Ben, originally played by Michael Craze (who died in 1998), in both adventures. "I needed a bit of persuading to recast any companion roles," confesses David Richardson. "It was only those circumstances, really, that led to the decision to recast Ben for *The Early Adventures* – which, in turn, actually completely changed my mind. I think it's important to respect the actors who originally played these roles, but as long as the casting is done as a tribute to what they did, and their achievements in that role, then we make it a positive thing."



Elliot was already well-versed in both *Doctor Who* ("I was about four years old in 1985, when I first saw *Doctor Who*," he recalls, "and that was Colin Baker, who – to a four-year-old – was simultaneously terrifying and fascinating") and Big Finish's audios ("I was in a record or comic shop, and saw a poster for Big Finish's very first story, which had Peter, Colin, and Sylvester in. Big rush of nostalgia – Colin and Sylvester were *my* Doctors. Big Finish got me back into appreciating it"). In his final year at drama school, he was nominated for the Carleton Hobbs Award, a BBC Radio Drama bursary.

"I didn't win, but when we were training, one of the people training us was saying 'These are various people you should talk to – this person, that person, and a company called Big Finish', and my ears pricked up," he recalls. On their advice, he sent Big Finish a voice reel, and received a positive response from director Lisa Bowerman.

A year later, another email arrived. "It said 'Would you like to do a *Doctor Who*?'," Elliot explains, "and I thought 'Great!', because of all the things Big Finish do, that was the holy grail. So I thought, 'Ooh, four episodes of *Doctor Who* – lovely', then got to the second paragraph, and saw, 'We'd like you to play Ben Jackson'. I thought 'Hang on, isn't there *already* a Ben Jackson?' Penny dropped. I thought 'Oh, wow – yeah, I'd *love* to do that'."

"I needed someone who had a good ear, someone who could do audio, and Elliot had expertise in that area – but he *really* did his homework as well," says Lisa. "He had listened to all the old episodes, how Michael Craze had progressed in his vocal performance between different stories, all of it."

"I put in all the discs of things like *The Power of the Daleks* [1966] or *The Macra Terror* [1967]," Elliot recalls, "Because although I'm not an impressionist – and Big Finish is brilliant, cos they've never at any point said, 'We need you to do an impression of Michael Craze' – at the same time, it's going to be a bit too jarring if you're not doing something similar.

"So, purely on a technical level, I listened very carefully to his voice. I started to pay attention to where his voice sat, which is interesting in itself, because in the early stories, he has a very oral voice, and everything bounces off his hard palette, he's all up the front. Then, as the stories go on, it becomes slightly more pharyngeal, it sits further back. I don't know whether that's because he's simply relaxed into his role, but by the Troughton stories, it's a bit further back. Other than that, it was just doing that classic actor's thing of listen very carefully to what people say about him as a person, trying to

AUDIO DRAMAS **BIG FINISH**
RRP £14.99 (CD), £10.99 (download) each

The Yes Men

RELEASED
SEPTEMBER

Elliot's first story as Ben ("quite by chance," director Lisa Bowerman reminds us, "because there was just too much narration for Frazer to do otherwise") is Simon Guerrier's *The Yes Men*.

"So I wrote a story that doesn't have him in it a lot, and he knocked it out of the park," laughs Simon. "I'm actually rather embarrassed by that!"

The story sees the Second Doctor return to a planet he had visited in his previous incarnation. "The thing I noticed in *The Power of the Daleks* was the Second Doctor's relationship to the First Doctor," Simon explains. "He refers to the First Doctor in the third person, and Ben and Polly find that weird – 'How can he claim to be the same person when he refers to the Doctor as somebody else?' – and I thought, 'Let's deal with the mismatch'.

"What we don't get, that you get much more later on in the series, is stuff that deals with the trauma of regeneration, and how it affects the Doctor. I thought it would be fun to do a story where we get to explore that a bit with the Second Doctor, because it is the first time he regenerates. Something that was about the weirdness of it, and him revisiting somewhere he'd been before, seemed the way to do that."

The Forsaken

RELEASED
OCTOBER

Written after Elliot was cast, *The Forsaken* is the first script to be built around his portrayal of Ben. "They've given him this lovely story, this big emotional beat, of Ben going back in time in the TARDIS, and meeting his father at the same age, and how he deals with it," Elliot smiles. "It's also quite a strong monster story, but with this lovely little harmony woven into it of this emotional story. I was so pleased, and really grateful, to have something like that to do.

"I think sometimes perhaps it's over-emphasised that 'the old episodes didn't do emotion', 'the old episodes didn't do character' – it's rubbish. I recently, just in prep for this, went back to a couple of those old stories, and was listening to *The Macra Terror*. There's *so* much emotional stuff in there for Ben, where he thinks he's betrayed his friends, and he's trying to claw it back, so I didn't feel as though I was trying to reinvent the wheel – I was able to riff on things that Michael had already done, just in a different context."

Michael Craze as Ben in 1966's *The Macra Terror*.

"It's quite dark as well," observes writer Justin Richards. "I wanted to do something with some atmosphere and tension. It's rather nice that there's quite a bit set in the jungle, because although it's big and open, and there's lots of space, it also feels closed-in and claustrophobic, and it can be quite stifling and creepy. I was going for atmosphere and creepiness, and a sense of growing menace."

"It feels like a proper thriller, whereas *The Yes Men* was more science-fiction," adds Elliot. "This is more a 'the monster is out there' story. It's going to be the one to listen to on headphones in the dark...!"

identify what he seems to be intending, and just build up the character that way.

"He gets the energy that Mike put into Ben," observes Anneke. "In a way, both Ben and Polly were very close to Mike and me – I mean, what would you do, you're not going to play a completely different character from who you are, so we drew our characters as close as we could to ourselves – so what Elliot is doing is that down-to-earth, grounded, no-nonsense, earnest, and urgent Ben, which he had. And then, of course, the lovely little asides – 'You can't coddle me all the time, Ben Jackson.' 'Come on, Duchess!' – lovely!"

"He suggested adding a 'duchess' that wasn't in the script," chuckles Frazer. "Anneke went 'Oh yes!'. He's watched Michael Craze, he's done his homework, which is why he sounds very like Ben."

Elliot seems remarkably unfazed by the pressure of taking on the role. "I'm just sort of okay with things being recast," he says. "I've seen about a dozen Hamlets in my life. The only time I was anxious, funnily enough, was meeting Frazer and Anneke. Michael Craze was not only a former work colleague of theirs, but probably a mate, so that made me a bit nervous. But they were lovely, and so welcoming."

"It's absolutely unbelievable," boggles Anneke. "The work he's done on Ben is just *astounding*. The first time he came in, he came with a great sheath of homework that he'd done! We were very impressed. 'This is what he thinks about Polly', and 'When Polly's like that, this is what he does'.

"The first time he did it, we were three seconds in, and Lisa said, 'Can we just stop a minute, because we've all got goosebumps in the box here' – he was *so* brilliant. What's lovely for me is that here I am, in these little booths, and now I've got Patrick Troughton, I've got Jamie, I've got Ben, and I've got me! The years have rolled back. It's 50 years since we did it, and it seems that no time at all has gone by. How amazing."

The cast of *The Yes Men*: Jane Slavin, Elliot Chapman, Anneke Wills, Frazer Hines and Lizzy McInnerny.

"I can completely understand why people would be both protective and passionate about the character, and the original actor," Elliot says. "He's part of television history. As long as I'm honest about it, and I do the homework, and I go back and find out what the original actor did, and I don't try to do anything clever-clever or silly to try to put my own stamp on it in a rather crass way... Hopefully that's a sensitive enough approach for the audience who don't want to hear someone stomping over Michael Craze's original performance."

What's been Elliot's favourite side of Ben to play? "I'm a bit of a sucker for scenes where the Doctor, Ben, Polly, and Jamie are just bantering off one another," he grins. "It's usually that scene where the TARDIS first arrives, and they don't know what they're expecting, and you get variations on that. I love all that, cos they're like a little family – where Ben thinks he's the older, responsible brother, trying to guide Jamie through it, but then sometimes they get quite antagonistic with one another... so I really love those scenes."

"I know that it goes against the whole ethos over the years, that you mustn't have a companion played by a completely different actor," Anneke acknowledges. "But what I would say is just listen. Elliot has done the homework. Today, we were working, and he actually morphed [into] Mike. He changed something – 'No, cos I think Mike would say that' – and it was just... I think Michael Craze is reincarnated! They only have to listen to the first couple of pages, and they'll be like me – a complete fan."

don't do numbers – and I can always just hear Jon going 'Oh dear, we're going to have a page drama again are we'? Tim jokingly said something like that, and I was literally just *transported*.

"He's so damn good. I've got so used to being Jon, because he's very strongly in my mind – I know every move, every action – so I was able to say to Tim, 'Here are certain things, and this is why he sounds like that when he does that, because he does this...'; I know every little nuance of Jon's, every little move."

Tim was initially apprehensive about working alongside Katy and Richard. "It's quite daunting, obviously, because they were in the original series," he admits. "But they've been so kind, and so helpful, and they've been very encouraging. They've given help and guidance, which gives me a lot of confidence, hearing that."

"I know there are always going to be people who say 'Oh, it's not Jon'," adds Katy. "No, it's not. But we don't *have* Jon. *I* used to have to do him! How lovely that there's an actor that's able to do the voice, and yet also give the whole being, and the presence, and the spirit, that Jon had. Jon had a very beautiful and specific way of playing it, and Tim has really captured that. I think people should be thrilled that they can now hear one of the missing Doctors."

"It's done completely out of love and celebration for Jon Pertwee," Tim assures us. "I think having Katy and Richard here, who have embraced that... I am relying on their judgement, and the judgement of Big Finish, to know that it's good. I hope it's good. But there's only one Jon Pertwee. There's no point trying to match him. This is a tribute to him."

Tim, Katy and Richard get ready for new adventures together!

"It's not Jon. But we don't *have* Jon. I think people should be thrilled that they can now hear one of the missing Doctors."

KATY MANNING JO GRANT

"I don't think people are going to listen to the production and absolutely believe, like 'Oh, if you hadn't told me it was Tim Treloar I would have thought it was Jon Pertwee' – I don't think it's like that," points out Nick. "But it's got a lot of the spirit of Jon Pertwee's performance in it. There are some moments where it just clicks, and it *absolutely* sounds like him, but that's not all the time – mostly, you get a great flavour, and a clear indication that it's meant to be the Third Doctor. But sometimes it hits. It's the same with Frazer Hines as Patrick Troughton – it's an affectionate gesture in the direction of Patrick Troughton, but then occasionally, it sounds *exactly* like him just for a sentence or two. That's what's exciting, when those moments happen with Tim. You go 'Oh, God, that really did sound like him'. As you've heard, Katy Manning was saying, 'That bit gave me chills', 'That bit really did sound like Jon'."

"It's tough, because there's always going to be people listening, trying to find little faults," sums up Katy, "but I – who worked with Jon, who literally travelled with Jon for years and years, we were great friends, and went on holiday – I know Jon really, really well, without even listening to him. So I can hear everything that he's doing, and he's doing a remarkable job. Jon would be proud. Very, very proud." **DWM**

AUDIO DRAMAS **BIG FINISH**
RRP £25.00 (CD), £20.00 (download)

The Third Doctor Adventures Volume 1

RELEASED
SEPTEMBER

Tim makes his début in a bumper release comprising two four-part adventures for the Third Doctor, Jo Grant, and Mike Yates.

The first is Justin Richards' *Prisoners of the Lake*. "Finding an interesting setting for the story that lends itself in some way to audio is always a challenge," explains Justin. "Underwater struck me as something that hasn't been done by Big Finish very much, or even on TV from the Third Doctor's era – there's *The Sea Devils* [1972], but not actually a lot of that takes place explicitly underwater, rather than in a room that happens to be underwater.

"I wanted to do something sort of spooky, discovering a spaceship buried underground. That's always a good start – what are you going to find inside? – and putting it in the water made a nice change. Then I started thinking 'How do I make the spaceship different?', so that gave me the idea for stone robots. One of the first things I thought of was the sequence where they speak to the robot, but then when they play back the recording, the robot's not on it – that's quite spooky..."

The second is Andy Lane's *The Havoc of Empires*. "It's a lovely big outer-space adventure," explains producer David Richardson, "in which the Doctor, Jo, and Mike Yates arrive on a space station which is being prepared for the very significant arranged marriage of two representatives between two competing power blocs. It's an event that'll bring peace throughout the galaxy – or, if it goes wrong, it'll be an event that inspires a massive conflict.

"What's lovely is that we're able to give a role for Katy as Jo in which she goes undercover. She takes the place of a security agent. It's a rare chance to put Jo in the most extreme kind of proactive role. A lot of the story revolves around her, and she gets some of the choicest scenes. Andy's written some lovely moments for her.

"There's no denying that the *Third Doctor Adventures* is a controversial production for us," David concludes. "I must admit, throughout the whole process, my biggest fear was that actually, it might not work. We could get to the end of production and find it hadn't hit all the right notes, and whilst aiming to be nostalgic and celebratory of the period, we might fall short of that.

"Having heard all eight episodes now, I'm utterly convinced that's not the case. I think they are a glorious representation of the Third Doctor period. Nick [Briggs] and I have been emailing each other madly, as we've listened to each episode in turn, just saying how much we've loved it, how much it's bathed us in the joy of nostalgia for that really special time on *Doctor Who*."

The original Third Doctor (Jon Perwee) and Jo.

COLIN BAKER

DEBORAH WATLING

SARAH SUTTON

NICOLA BRYANT

SOPHIE ALDRED

JOHN LEESON

MARK STRICKSON

MAUREEN O'BRIEN

DAPHNE ASHBROOK

10th PLANET EVENTS

DIMENSIONS 2015

16,17&18th OCTOBER

COPTHORNE HOTEL - NEWCASTLE

www.tenthplanetevents.co.uk

LIZA GODDARD

TONY OSOBA

PHILIP HINCHCLIFFE

COLIN SPAULL

MATTHEW PURVES

SHIRIN TAYLOR

JACQUELINE KING

If you cannot attend this event, but would like an autograph from any of the guests attending, then please go to our website and view the preorder options.

THE **FACT** OF FICTION

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

The War Games

EPISODES ONE TO FOUR

The final story of the Second Doctor's era was to be a 10-part epic, which would start in the middle of World War One, and end on the Doctor's planet...

FEATURE BY **ALAN BARNES**

In so many ways, *The War Games* was the ultimate *Doctor Who* adventure: the last for Patrick Troughton's Second Doctor, and his companions Jamie and Zoe; the last to be made in black and white; the last to be broadcast in the 1960s. But it marked several 'firsts', too: the first to identify the Doctor as a Time Lord; the first to explain how he'd acquired his TARDIS, and why he'd taken to travelling through time and space. All of which we'll see when we cover Episodes Five to Ten, next time!

But *The War Games* is remarkable in other ways – not least in its depiction of the horrors of the Western Front circa 1917. Today, we're all accustomed to seeing the First World War as an endlessly bloody, muddy slaughter – all General Melchetts sending wave after wave of boy conscripts 'over the top' in the hope of acquiring a few square feet of mud.

But in 1969, that wasn't the case. Throughout the 1960s, a new generation began to reassess the War. Alan Clark's revisionist history *The Donkeys* (1961), for example, popularised the idea of the British Army as lions led to their deaths by the Blimpish donkeys behind the lines; a book that directly influenced the musical play ironically titled *Oh, What a Lovely War* (1963). The BBC itself contributed with *The Great War* (1964), a 26-part documentary series in which veterans described their experiences candidly – many for the first and only time.

The War Games, as its title suggests, implies that the men who served in the trenches were pawns to be sacrificed in a futile, zero-sum exercise. But in 1969, there'd have been men in their early 70s who'd *served in those trenches*, watching *Doctor Who* with their grandchildren.

What must they have made of this particular trip back in time?

Episode One

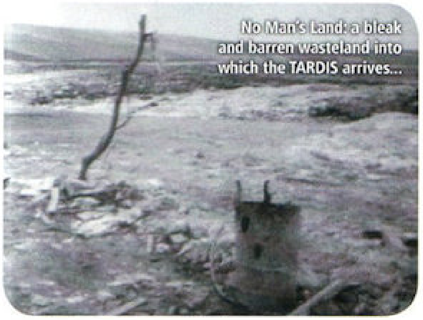
FIRST BROADCAST: 19 APRIL 1969

The TARDIS materialises in a muddy wasteland – on Earth, presumes Dr Who (Patrick Troughton).

■ The TARDIS has brought the Doctor and friends to a dump – quite literally, since a municipal rubbish tip served as the No Man's Land location! Between Sunday 23 and Wednesday 26 March 1969, cast and crew endured four days' filming on 16mm at the rat-infested Sheepcote tip, off Wilson Avenue, Brighton. The previous year, the site had been (if you will) No-Man's-Landscaped for Western Front scenes filmed for the WWI epic *Oh! What a Lovely War* (1969) – and was still decorated with barbed wire, supposedly! Since grassed over, the Sheepcote Valley is now a rather lovely nature reserve: see *www.sheepcote.org.uk*

■ Richard Attenborough's *Lovely War*, which reimagined the Great War as a shabby end-of-the-pier musical, premièred in the UK on 10 March 1969 – *ie*, the night before the first of *The War Games*' studio recordings. It's unlikely, then, that the film directly influenced the serial in anything other than its choice of location. The same can't be said of the play on which Attenborough's movie was based – a *cause célèbre* from the moment it opened at the Theatre Royal, Stratford on 19 March 1963. Devised by director Joan Littlewood with the ensemble of the Theatre Workshop, *Oh, What a Lovely War* [sic] featured a Master of Ceremonies who famously summoned representatives of the warring armies onto stage with the words: 'Milords, ladies and gentlemen, we will now perform for you the ever-popular War Game!'

The Doctor and his two friends, Jamie (Frazer Hines) and Zoe (Wendy Padbury), scramble up a slope...



No Man's Land: a bleak and barren wasteland into which the TARDIS arrives...

■ The Doctor whistles the playground tune *The Farmer's in his Den* (or *The Farmer's in the Dell*, according to preference) – aptly enough, since it's believed to be based on a nineteenth-century German *Kinderlied, Es fuhr ein Bauer ins Holz*.

... where barbed wire and a discarded Brodie helmet seem to confirm that they've arrived at one of the most terrible times in Earth's history.

An explosive barrage forces the travellers to take cover. A motor ambulance stops close by; driver Lady Jennifer Buckingham (Jane Sherwin) tells them that they're between the lines.

■ Jane Sherwin was, of course, producer Derrick Sherwin's then-wife – but director David Maloney insisted that it was he who cast her, being "exactly the right type of tough English girl."

■ It's 1917, and Jennifer claims to be "heading for Ypres" – which might lead us to conclude that the combatants in this Zone have been seized from around the time of the Third Battle of Ypres – *ie*, in the quagmire of Passchendaele, between 31 July and 10 November. But the United States had (finally) entered the War on 6 April, with her first troops landing in France on 25 June – and as there's no mention of American soldiers anywhere in the 1917 Zone, it would seem more likely that the 1917 combatants were taken earlier; late March, perhaps, to better match the location footage?

■ The Crossley 20/25 motor ambulance featured was a genuine WWI vehicle, hired from a firm in New Malden – genuinely driven by Jane Sherwin! Built in Stockport, Crossley Motors vehicles were indeed driven by women volunteers on the Western Front: a Crossley, for example, was one of several ambulances run by a FANY [First Aid Nursing Yeomanry] unit based at a French priory hospital at Port à Binson, near Rheims, early in 1917. Drivers at the unit included Doris Russell Allen, Margaret 'Molly' Marshall and a Mrs Wybrants.

"We're back in history, Jamie. One of the most terrible times on the planet Earth..."

Suddenly, they're arrested by one of two German Soldiers in gas masks (John Livesey).

■ *„Hände hoch. Raus schnell!"* orders the German – phrases that required no translation to an audience familiar with *Victor*, *Valiant* and *Commando* comics!

At gunpoint, Jennifer drives through No Man's Land – but soon, two British Soldiers and an officer stage an ambush.

■ Here, the action was reworked from the shooting script, in which the German Soldier raised his rifle to fire forwards – *ie*, at the British – whereupon: 'Jennifer knocks it aside and breaks [sic].'

At the rear of the ambulance, Lieutenant Carstairs (David Savile) finds that the Doctor and Jamie already have their German captor on the floor.

■ This was a neat refinement of the rather tedious 'action' given in the script, in which the British Soldiers covered the (other) German soldier as he exited the rear of the ambulance, followed by the Doctor, Jamie and Zoe. All were marched around to the cabin of the ambulance, where Carstairs asked "Who are these people?"; then they were all marched *back* again, along with the first German!

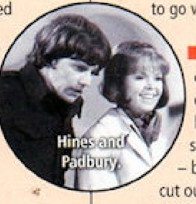
Under fire in a Command Dugout, Sergeant Willis (Brian Forster) reports the ambulance's approach to Major Barrington (Terence Bayler).

■ Director David Maloney would have known Terence Bayler (1930-) from his appearance as ►

ESSENTIAL INFO

■ Until mid-November 1968, the production team had planned the programme's sixth season to conclude with two separate stories – Malcolm Hulke's six-parter *The Impersonators*, a breakdown for which had been commissioned on Friday 5 July 1968, followed by Serial AAA, a four-parter that producer Derrick Sherwin intended to write himself, the better to accommodate the simultaneous departures of Troughton and co-stars Frazer Hines and Wendy Padbury.

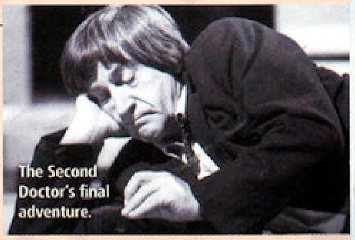
■ Ground down by the punishing production schedule, Troughton had announced his intention to quit the previous August, but had persuaded Hines to stay on so the pair could leave the series together; until then Hines had been prepared to depart at the end of a six-parter entitled *The Prison in Space* (abandoned in consequence, its place was later taken by *The Krotons*). Padbury soon decided to go with her two co-stars, too.



Hines and Padbury.

■ What prompted the change isn't clear; script editor Terrance Dicks later described how "Two shows collapsed at once" – but Sherwin had his work cut out late in 1968 devising a new, near-future-England format for the 1970 series, grounded in his own *The Invasion* (1968). Sherwin asked Dicks to write a ten-part Serial ZZ in very short order indeed; Dicks invited his former writing partner Hulke to help him out – and soon, armed only with a beginning and end, they began banging out episode after episode.

■ Commissioned to deliver all ten scripts by Friday 24 January 1969, the pair delivered Episode One on Monday 30 December 1968; then Two on Monday 6 January 1969; Three on Monday 20 January; and Four on Friday 7 February. The remaining six episodes would be delivered in a mad 28-day flurry: "We'd meet in the morning and discuss the scenes and what would happen next, with Mac sitting at his typewriter while I marched up and down the room..."



The Second Doctor's final adventure.

■ After nine days' filming on location in Sussex, beginning at a grim rubbish tip on Sunday 23 March, *The War Games* entered the Television Centre studios on Friday 11 April – with each of its first four episodes recorded just eight days ahead of transmission.

◄ Yendom in *The Ark* (1966), when Maloney was but a production assistant.

Soon, the three travellers, plus Jennifer and Carstairs, clamber into the Trenches. Carstairs reports to Barrington, explaining how he'd been cut off from his own battalion. Meanwhile, the Doctor tells his companions how these Trenches stretch right across war-torn Europe.

■ The legend 'CLAPHAM JUNCTION' can be seen chalked to a wooden support beside Zoe. As noted as early as 1916, in the pages of a morale-boosting anthology of soldiers' stories, the rank and file would informally christen individual trenches 'Oxford Street, Regent Street, and so on, with Clapham Junction and the like for important junctions of trenches. These names, which were chalked up or put on boards, were most useful in helping you to find your way about...'

■ "I believe that they call it 'The War to End Wars'," says the Doctor – a popular phrase thought to have been derived from *The War That Will End War* (1914), the title of a collection of essays by sci-fi novelist (and Borad-battler) HG Wells, published shortly after the outbreak of hostilities. This substituted the scripted form, "I believe they call it The War for Civilisation" – taken, it would appear, from 'The Great War for Civilisation 1914-1919', an inscription seen on the reverse of the post-War Allied Victory Medal (a minor anachronism, then).

■ In co-writer Malcolm Hulke's typically expansive Target Books novelisation *Doctor Who and the War Games* (1979), Jamie describes digging trenches as "a daft way to run a war" – which prompts the Doctor to elaborate: "It was terrible. Every now and then one side or the other goes over the top. They climb out, hundreds of them, and go charging through No Man's Land towards the enemy's trenches. They know that the first wave will be wiped out by enemy machine-guns. The second wave, following immediately behind, will lose fifty per cent. With luck, some of the third wave will reach the enemy trenches while the machine-gunners are reloading..." Such an advance, the Doctor concluded, might gain a kilometre's ground at the cost of 10,000 lives. After this: 'Jamie and Zoe said nothing for a few moments.'

Machine gun fire prevents their going over the top, back to the TARDIS.

■ "We'll no [sic] get out that way..." said Jamie, in the script.

In the Command Dugout, Barrington receives orders from HQ over the field telephone.

■ In the rehearsal script, Barrington confirmed that his men were to go over the top at oh-four-hundred hours "tomorrow", but warned HQ: "We're a bit thin on the ground, though, sir – sixty per cent losses in the last ten days..." Replacing the receiver, the Major was cynical when he told the Sergeant about the next day's push: "We'll probably gain another twenty-five yards of mud, if we're lucky – and lose five thousand men."

Barrington suspects Jamie to be a deserter from a Highland regiment; when he learns that the Doctor had tried to make towards the German line, he calls General Smythe (Noel Coleman) at Base, once a grand château.

■ According to stage directions, Smythe's Office was formerly 'the drawing room of a once beautiful French château'. In his novelisation, Hulke places the building – ruined after being twice attacked in the early part of the War – 'over thirty kilometres behind the front line'; he notes, too, how all the original furniture was 'burnt as firewood during the bitter winter of 1916...'

Smythe orders the civilians sent to him, then tells his adjutant Captain Ransom (Hubert Rees) that he intends to "turn in" for half-an-hour.

■ Shockingly high casualty figures were lost from the rehearsal script. Originally, the newly-arrived Ransom told Smythe that 'Number Three Sector' was very short of men, having suffered 75 per cent losses in the previous night's push; Smythe made a note of this, promising to get them reinforced. "Do you realise how many men we've lost in the past month?" asked the Captain, after laying down his swagger cane. "Twenty-nine thousand. It makes me wonder how long we can keep this up." Replied Smythe, rather grimly: "If we can keep it up one day longer than the enemy – we've won."

■ A not-dissimilar dialogue features in Littlewood *et al's Oh, What a Lovely War*, where a General queries Field Marshal Haig's policy of attrition against the Germans – but Haig insists: "In the end they will have five thousand men left and we will have ten thousand and we shall have won." (In Attenborough's film, the line is spoken by John Mills' Haig to his 3rd Aide... played by 1980s Master Anthony Ainley.)

The Doctor and his companions are brought before Captain Ransom.

Smythe shuts himself in his adjoining Bedroom. Hidden behind a hinged portrait is a video communications unit, into which he requests reinforcements: "At least 5000 specimens."

■ The portrait shows War-era monarch George V – not the whole Royal Family (including later abdicator Edward, Prince of Wales), as stage directions suggested.

■ Three studio lights are clearly reflected in the screen of the communications unit!

■ Smythe's request for reinforcements might have been intended to follow up his (cut) promise to Ransom, of course – but, rather nastily, the number he asks for is exactly the same as the number of casualties that Barrington had predicted for the next day, in the (also cut) dialogue given above.

Barrington tells the Doctor that he and his friends must account for themselves at the château: "For all I know you may be spies."

■ In the rehearsal script, the Doctor assured Barrington that he and his friends were "nothing of the kind" – prompting Carstairs to tell the Doctor not to worry: "I'm sure they'll sort it all out at base." Jamie's refusal to go to Base exhausted Barrington's patience, who warned the Scot that he'd be "dealt with" on returning to his regiment: "We shoot deserters, you know..."

The Doctor and friends are escorted away.

■ Further dialogue was lost just prior to Barrington going off to sort out Jennifer's bogged-down ambulance. Carstairs told the Major that he needed to get back to his sector – prompting Barrington to ask, 'with a twinkle': "Wouldn't like to come on attachment here, would you? We're pretty short of subalterns." When Carstairs replied, "So are we, sir," Barrington sighed: "Oh, well. Suppose I shouldn't poach..."

■ Hulke's artfully contracted novelisation all-but-eliminates the Barrington scenes. Instead, the Doctor's aborted attempt to climb over the

WVRS, VADS AND FANYS

From 1916, a woman volunteer like Lady Jennifer Buckingham could have driven a Red Cross motor ambulance on the Western Front as a VAD (a member of the Voluntary Aid Detachment), or as a FANY (the First Aid Nursing Yeomanry, often attached to French and Belgian hospitals). In the script for Episode One, Jennifer was indeed said to be a VAD, but on screen she became a 'WVR' – a member of the Women's Volunteer Reserve. This was a very peculiar alteration, because the WVR was based solely on the Home Front. (We might speculate that the presumably vintage WVR uniform worn by Jane Sherwin was a better fit than any other available outfit – whether aesthetically or literally!)

The WVR was (unusually) a quasi-military organisation open to 'Women and Girls over 18 years of age to prepare themselves by Drill and other Training, viz: Signalling, First-Aid, Camp Cooking, *etc*, to render efficient service to the State in case of NATIONAL EMERGENCY.' Its leading lights included the Hon Evelina Haverfield (1867-1920), daughter of the 3rd Baron Abinger; in *Fighting on the Home Front* (Hodder & Stoughton, 2013), Kate Adie points out that the well-to-do were over-represented among the Reserve, 'probably in part due to the uniform which cost what would have been several weeks' wages for working-class women'. The wildly unconventional Haverfield was a militant suffragette who 'knew how to use a rifle' and would doubtless have been willing to take up arms in the event of a German invasion; in Malcolm Hulke's Target Books novelisation, fellow minor aristo Jennifer tells Boer War soldier Russell: "I believe in votes for women, so why shouldn't we fight if necessary?"

Ultimately, Haverfield served with the Scottish Women's Hospitals in Serbia; it simply wasn't possible for a member of the WVR to work in France or Belgium.

'It was originally intended for the Alien Commanders to compel their underlings by assuming a "clear cold" Alien Voice.'

trench top and return to the TARDIS causes the friendly Tommies all around to turn suddenly nasty, accusing all three of espionage and Jamie of desertion: "'This is nonsense," protested the Doctor. A small soldier, most of his head swathed in filthy bandages, pushed forward. "With all my mates dead? With one of my ears half blown off? I say we shoot 'em now..."' (The Doctor and friends are saved by a message from Barrington, summoning them to HQ.)

Carstairs tells Jennifer that if they are spies, he doesn't envy them; the ruthless Smythe is known to his chaps as 'The Butcher'.

■ To revisionist writers of the 1950s and 60s, one World War I commander in particular was 'The Butcher' – British Army supremo Haig, who presided over the slaughter of nearly 20,000 of his own men on just the *first day* of the Battle of the Somme. Novelist, poet and Somme veteran Robert Graves, for example, referred to 'Butcher Haig' in *You Win, Houdini!*, a short story first published in the *London Magazine* in February 1960 – whose narrator was no less disparaging about the 'brass-hats... [in] their cosy *châteaux*'.

Soon, Sgt Major Burns (Esmond Webb) marches the Doctor, Jamie and Zoe into Smythe's Office – but when Ransom goes to wake the General, he's puzzled to find his Bedroom empty.

■ 'ROLL ON DEATH DEMOBS [sic; 'demobilisation'] TOO FAR AWAY' reads the legend seen chalked beside the door into Smythe's Bedroom – a grim soldier's saying of uncertain provenance, heard (for example) in the ITV Television Playhouse production *The Queen's Corporal* (Granada, 1959).

Ransom orders the prisoners escorted to a Cell.

■ Ransom originally re-entered Smythe's Bedroom in an addendum to this scene: 'Hold on Ransom a moment. He waits till everyone has gone, then he goes back to the bedroom door... enters cautiously, and looks round. The room is empty. He gives a puzzled frown, and then slowly exits...'

In the Dugout, Jennifer tells Carstairs that she "can't quite remember" where her hospital is; Carstairs has forgotten names and dates, too.

■ In the Target telling, 'Jeremy' Carstairs tells Jennifer, daughter of Lord Buckingham, that his family are very ordinary people: 'In fact his father owned two factories in Yorkshire and a chain of shops, but in those days you did not admit to a Lady that your father was in commerce...'

The field telephone rings; Barrington, Carstairs and Jennifer are all wanted at HQ: "Some sort of enquiry to do with those civilians..."

■ "Right, sir," Major Barrington tells whoever's calling from HQ – but as we'll discover, General Smythe is right now still AWOL in a mystery space/time machine... so who's ordered this enquiry, and who's the Major addressing as "sir"?! Barrington vastly outranks Ransom: during World War I, a Captain was responsible only for a Company of 200 men, whereas a Major was second-in-command of a 1,000-strong Battalion; a General (like Smythe) was responsible for a 300,000-man Army, subordinate only to the singular Field-Marshal.

■ As scripted, Barrington told 'sir' how he'd 'better send Major Ellis down to replace me while I'm away' – surely a reference to David Ellis, Malcolm Hulke's co-writer on *The Faceless Ones* (1967)?

■ When Barrington replaces the receiver, Jennifer gets up... and steps directly into a very obvious microphone shadow!

In the Château Cell, the Doctor assures his friends that this is all a temporary misunderstanding. Soon, Smythe exits his Bedroom, into his Office. When Ransom says how he'd found Smythe's room empty earlier, the General puts on his spectacles... and mesmerically compels the Captain to repeat how he'd found him asleep...

■ The authors originally intended for the Alien commanders (including Smythe) to compel their human underlings by assuming a 'clear cold' Alien Voice – different from their 'human' tones. It was David Maloney's idea to make the Aliens instead put on sinister glasses – inspired, perhaps, by the 'strange spectacles' specified as being worn by the 'students' in Alien Control later...

■ After Barrington brings in Carstairs and Jennifer, a fade covers the passing of time before the commencement of the Doctor, Jamie and Zoe's court martial; it covered, too, the fact that an entire Cell scene had been eliminated, presumably for timing reasons! As scripted, the scene opened with Jamie at last managing to put a right-angled bend into an 'old rusty nail', by levering it between two bricks in the wall. "It's no good, Jamie. It'll never work," insisted Zoe. "Well, it's better than doing nothing," said the Scot – who crossed to the door, inserted the nail into the keyhole and began working it about. Trying to escape will only make things worse, the Doctor told Jamie: "Once I've explained to the General, he'll see that there's nothing against us." Jamie pointed out: "That's all right for you, Doctor; they've got nothing against you. But they think I'm a deserter." (Note the elimination of Barrington's warning to Jamie, given above.) At last, the door began to open – but not as a result of Jamie's efforts, it transpired; Sgt Major Burns was standing in the doorway, alongside two sentries with fixed bayonets. "Come along you lot, the General wants to see you," said Burns; "About time, too," said the Doctor, before he and his friends were marched out.

... and soon, the Doctor, Jamie and Zoe are marched in, to face a tribunal composed of Smythe, Ransom and Barrington: "The Court Martial is now in session," declares Smythe.

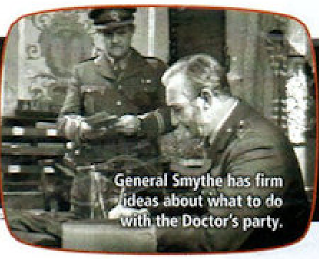
■ "But we're civilians!" protests the Doctor – meaning that the book of *King's Regulations*, as seen on screen, doesn't apply to them. (The 908-page 1914 edition of the *Manual of Military Law* would have made a more useful prop for the tribunal.)

■ Military (in)justice was another aspect of the War questioned throughout the 1950s and 1960s – in director Joseph Losey's *King and Country* (1964), for example, which detailed the prosecution and subsequent execution of a young British deserter (played by Tom Courtenay). Before that, however, Stanley Kubrick had made the hugely controversial *Paths of Glory* (1959) – in which the ruthless General Mireau (George Macready) orders three arbitrarily selected French soldiers to be brought back to his grand château, to be tried for the perceived cowardice of their respective companies by a kangaroo court: "The indictment is lengthy," says one of the prosecutors, seeking to rush through the process. "There's no point in reading it..."

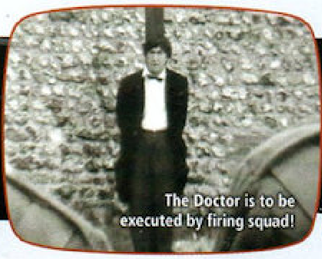
Smythe outlines how the prisoners "waylaid" an ambulance in No Man's Land and "insinuated themselves" into a forward command post. "You've twisted the whole thing!" says Zoe. ►

The Doctor's suspicions are apparently confirmed.

Captured by Germans!



General Smythe has firm ideas about what to do with the Doctor's party.



The Doctor is to be executed by firing squad!

From over the hill, a band of fearsome sword-bearing Romans attacks!

◄ **Jamie is charged with desertion from a Highland regiment, and the Doctor and Zoe with espionage: "The penalty for all these charges is death."**

■ Questioning the witnesses, the Doctor asks Carstairs if it wasn't obvious that he, Jamie and Zoe were prisoners of the Germans when his men recaptured the ambulance. On screen, the Lieutenant doesn't get to reply – but as scripted, he floundered: "I suppose so... It looked... It was all very confused." As we've seen, however, the ambulance-capture sequence was reworked on location, so Carstairs himself saw that the Doctor and Jamie had overcome their German captor!

■ "Have you any explanation to offer before the Court passes sentence?" asks Smythe. In the rehearsal script, he continued: "This is your last chance to explain your presence." The Doctor insisted that there was nothing to explain: "We are harmless travellers, who came into this area by mistake." Smythe, however, informed him that: "Civilians are forbidden to travel within the military zone... Ignorance of the law is no excuse."

While the Court considers its verdict, the Doctor whispers to his friends: "There's something very strangely wrong here..."

■ He's quite right: in a Field General Court Martial, notes historian Richard Holmes in *Tommy: The British Soldier on the Western Front, 1914-1918* (HarperCollins, 2004), 'The officer who convened the trial could not sit on the court, nor could any witness or individual involved in the investigation of the case' – which should have excluded both Smythe and Barrington, of course.

■ In the script, the travellers' whispered conversation ran on. "I should say there is," agreed Zoe, adding that she didn't think much of military justice: "This court martial – it's ridiculous." That wasn't a proper court martial, replied the Doctor: "Look at the way we were treated. No defending officer, witnesses not allowed to answer, everything all jumbled up..." (Indeed: the accused in a court martial was entitled to request a defending officer, known as 'the prisoner's friend'.)

Smythe dons his spectacles to convince the Major and Captain that the prisoners are: "All guilty!"

■ 'When the panel discussed its verdict,' so Cathryn Corns and John Hughes-Wilson state in *Blindfold and Alone: British Military Executions in the Great War* (Cassell & Co, 2001), 'it was mandatory for the most junior officer present to give his opinion first so that it could not be said that he merely endorsed the view of more senior officers' – so this moment would seem to subvert protocol.

Deserter Jamie is to be confined to a military barracks, awaiting a regimental Court Martial...

■ As scripted, Smythe showed Jamie a Melchett-esque idea of leniency, telling him: "You will be returned to your regiment with a recommendation that you be placed in the front line so that you may have an opportunity to redeem yourself." But if the writers *didn't* originally intend for Jamie to be sent to a prison barracks, we can't assume that they originally intended for the Doctor and Zoe to somehow rescue him in Episode Two, either. Clearly, Dicks and Hulke changed their minds when they came to write the second episode, but if they really *had* meant for Jamie to arrive at the front line in the following instalment, he needn't have met up with the Doctor and Zoe again until much later. (It wouldn't seem unreasonable to imagine, for example, that front line Jamie might have ended up being taken prisoner by the Germans – meaning he could easily have been reunited with the Doctor and Zoe at the point of von Weich's introduction in Episode Three? Or that he might have ended up falling in with Russell's Resistance group, and re-encountered the Doctor and Zoe in the American Civil War Zone? But this is all wild speculation, of course!)

Zoe is sentenced to ten years' penal servitude in a civilian prison, but the Doctor is to be executed at dawn the following day.

■ Smythe's verdict on Zoe was also amended: originally, her prison sentence reflected allowance for her 'extreme youth', and she was to be returned to England as quickly as possible.

■ Originally, Smythe elaborated further on the magnitude of the Doctor's crime, too – telling him that there was only one penalty for "conspiring with the enemy when your fellow countrymen are laying down their lives in their thousands for their King and country..."

Jamie is taken away. Rather than locking Zoe in the Cells, Ransom agrees she can remain in Smythe's Office, under Jennifer's supervision. Burns takes the Doctor down, admitting that he can't remember how long he's been at the Front.

> **'A chaplain should've led the Doctor out, along with a Medical Officer, who would have pinned a piece of paper over his heart.'**

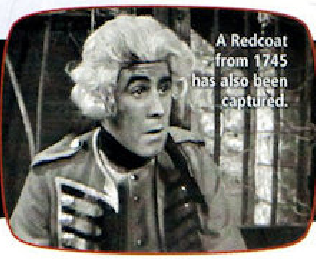
■ As the Cell door opens to reveal the Doctor being marched inside by Burns, a mystery voice mutters "There they are..." – belonging to one of the technical crew, it would seem!

■ The presence of a Batman (played by Ken Frazer) in a list of walk-on artistes suggests that a subsequent Smythe's Office scene was recorded, then cut for time – since it was the Batman's job to bring in blankets for the women to sleep under: "Put them there," said Jennifer, indicating a battered armchair. "Might as well be comfortable, mightn't we?" At this point, Burns returned to deliver to Ransom "Keys to the prisoner's cell..." The Captain then took the keys to Smythe in his Bedroom, as seen on screen – but the Sgt Major's out-loud delivery was supposed to be the reason why eavesdropper Zoe will know to go to search for them in Smythe's Bedroom, in the next-but-one scene!

Ransom delivers the keys to the Cell to Smythe.

■ At this point, a second Château Cell scene was cut in its entirety. Pacing the floor, 'deep in thought', the condemned-to-death Doctor was to be distracted by the sight of 'some scribbling scratched into the wall'.

A strange black cabinet arrives in Smythe's quarters.



A Redcoat from 1745 has also been captured.

Smythe watches from the Aliens' headquarters.

The Romans are left feeling flummoxed.

WHERE ELSE HAVE I SEEN...?

NOEL COLEMAN (1919-2007)

General Smythe

TV appearances include *HG Wells' Invisible Man: The Locked Room* (1959) as Security Officer Phillips; *The Avengers: Traitor in Zebra* (1962) as Nash/*Return of the Cybernauts* (1967) as Conroy; *The Big Pull* (1962) as Colonel Law; *Virgin of the Secret Service* (various, 1968) as Col Shaw-Camberley; *The Adventures of Black Beauty: The Recruiting Sergeant* (1972) as General Syme; *The Monocled Mutineer* (1986) as Sir John; *Red Dwarf: Waiting for God* (1988) as Cat Priest.

VERNON DOBTCHEFF (1934-)

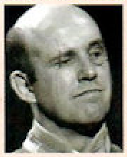
Scientist

Other *Doctor Who* appearances *The Cradle of the Snake* [Big Finish audio drama, 2010] as Dadda Desaka; *The Children of Seth* [Big Finish, 2011] as Shamur.

TV appearances include *The Avengers: Room Without a View* (1966) as Pushkin/*The Living Dead* (1967) as George Spencer/*Thingumajig* (1969) as Stenson; *Mystery and Imagination: Carmilla* (1966) as Dr Lutz; *Virgin of the Secret Service: Russian Roundabout* (1968) as Grigori Rasputin; *The Champions: The Gilded Cage* (1969) as Manager; *Out of the Unknown: Beach Head* (1969) as Waldron; *Ace of Wands: The Mind Robbers* (1970) as Senor Zandar; *Thriller: Anatomy of Terror* (1973) as Bannerheim; *Blake's 7: Shadow* (1979) as The Chairman; *The Return of Sherlock Holmes: The Six Napoleons* (1986) as Mendelstam; *Mr Majeika: Show Me the Way to Go Home* (1988)/*Bye Bye Barty, Barty Bye Bye* (1990) as Wizard Marks; *Highlander: For Evil's Sake* (1993) as Carlo Luchesi/*Promises* (1996) as Hamad; *Poirot: Hercule Poirot's Christmas* (1994) as Simeon Lee; *Father Ted: Are You Right There Father Ted?* (1998) as Old Nazi; *Jonathan Strange & Mr Norrell* (2015) as Laurence Strange.

Film appearances include *The Assassination Bureau* (1969) as Baron Muntzof; *The Beast in the Cellar* (1970) as Newsmith; *The Day of the Jackal* (1973) as The Interrogator; *Murder on the Orient Express* (1974) as Concierge; *The Spy Who Loved Me* (1977) as Max Kalba; *Indiana Jones and the Last Crusade* (1989) as Butler.

DAVID GARFIELD

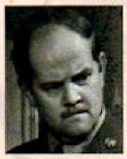


Von Weich

Other *Doctor Who* appearances *The Face of Evil* (1977) as Neeva.

TV appearances include *R3: A Sudden Change of Programme* (1965) as Owen; *Man in a Suitcase: The Sitting Pigeon* (1967) as Baxter/*The Girl Who Never Was* (1967) as Bateson; *The Prisoner: Arrival* (1967) as Hospital Attendant; *Colditz: Name, Rank and Number* (1972) as Diels; *The Changes* (various, 1975) as Davy Gordon; *Citizen Smith* (various, 1980) as Ronnie Lynch; *The IT Crowd: The Haunting of Bill Crouse* (2006) as Small Paul.

HUBERT REES



Captain Ransom

Other *Doctor Who* appearances *Fury from the Deep* (1968) as Chief Engineer; *The Seeds of Doom* (1976) as John Stevenson.

Other TV/film appearances See *The Fact of Fiction: The Seeds of Doom* [DWM 452].

DAVID SAVILE

Lieutenant Carstairs

Other *Doctor Who* appearances *The Claws of Axos* (1971) as Winser; *The Five Doctors* (1983) as Colonel Crichton.

Other TV/film appearances See *The Fact of Fiction: The Claws of Axos* [DWM 432].

He fished 'a single match' from his coat pocket, then struck it against the brickwork in order to read aloud a message: "Sentenced to death. No proper trial. It is all a fake. We are being used..." There the message ended; "We are being used?" mused the Doctor to himself. Presumably, this scene was intended to set up the Resistance – who won't be mentioned before Episode Four...

That night, Zoe sneaks inside Smythe's Bedroom...

■ As scripted, once the cold Sentry had walked past the doorway, Zoe quickly bundled pillows under her blankets 'to resemble a sleeping form' – then sneaked over into Smythe's Bedroom.

... but finds the General missing. She uncovers the communications unit... then finally locates the Cell key under the General's pillow.

■ More cuts were made here. Peering into Smythe's Office, Zoe waited until the pacing Sentry's back was turned, then made 'a fleeting dart to behind a piece of furniture'; when the Sentry turned again, she seized her chance to exit the Office altogether.

Zoe goes the Château Cell to release the Doctor – but when they turn to leave, they find Ransom at the door: it's dawn. The Doctor is led out into an Execution Yard, where he's tied to a post.

■ Filmed on Tuesday 1 April 1969 at Birling Manor Farm, on Birling Gap Road, near East Dean – now a wedding venue: *www.birlingmanor.co.uk*

■ In *Paths of Glory*, those condemned are also brought before a firing squad in the grounds of their mad General's château – and tied to posts.

■ Stage directions required Ransom to fix a blindfold across the Doctor's eyes... but that's not the only aspect of execution procedure to be improperly carried out here. A chaplain (who would have attended the condemned man the night before) should have led the Doctor out, along with a Medical Officer, who would have pinned a piece of paper over the Doctor's heart as a target for a 12-strong firing squad (six kneeling, six standing).

■ British courts martial delivered 3,080 death sentences during the course of WWI, the vast majority for the 'crime' of desertion. 346 of those were carried out, appallingly.

Ransom orders the firing squad to aim.

■ As scripted, the cliffhanger came here...

A shot rings out; the Doctor flinches...

■ ... but Maloney chose to extend the action further. Cleverly, the resolution is hidden in plain sight: Ransom has ordered the firing squad to "Present! ... Aim!" – but (as Episode Two's script specified) he hasn't got as far as 'Fire!'

Episode Two

FIRST BROADCAST: 26 APRIL 1969

... but it's one of the firing squad who's been hit – by a sniper's bullet.

■ Stage directions described the sniper as a Resistance Man 'dressed in a tattered British Uniform', shooting from 'an elevated vantage point' – a tree, or a high window. On screen, he's a scruffy soldier of the American Civil War, firing from the first storey of a building overlooking the Yard.

As the soldiers scatter, Zoe's guard is cut down; she rushes to untie the Doctor, and they flee.

■ Presuming that the sniper really is with the Resistance, how has he managed to get himself inside an outhouse to the rear of the British base, and for what purpose? We might speculate that the Resistance has got wind of the fact that the British of 1917 are executing soldiers whose mental processing has failed, and has stationed the sniper in order to rescue them – but the sniper is never again referred to; you'd think that the Doctor would wonder who exactly had saved him, and why!

A dark box materialises, TARDIS-like, in Smythe's Bedroom; the General is about to step inside when Ransom rushes in.

■ Stage directions described the box as a SIDRAT – a name that will only be used once in dialogue, and not for some time yet!

Smythe mesmerises Ransom into believing that he cannot see the box, and that he's been called away to a meeting. The box dematerialises.

Jamie is locked inside a Military Prison Cell when a new prisoner joins him – a Redcoat (Tony McEwan), who believes it's 1745.

■ "Redcoat?! What are you doing here?!" boggles Jamie. In the script, he tried to calm his one-time adversary using strangely modern language: "Alright, relax – I'm not going to fight you man." Then, rather than point out that he was "a prisoner, too", Jamie mused: "I don't understand – you shouldn't be here. You're from my time..."

From a Hillside, the Doctor surveys the prison.

■ As is fairly obvious, Birling Manor Farm again featured as the exterior of the Military Prison – itself a repurposed farm, supposedly.

On a nearby Road, the Doctor stops a staff car – browbeating a Military Chaffeur (Peter Stanton) into taking them to the prison.

■ Filmed on Sunday 30 March 1969 on The Lane, near Westdean, East Sussex (*aka* Westdean and Church Only Road).

■ In Hulke's novelisation, the Doctor threatens the hapless driver with three months in the cells, followed by "twenty lashes while you are tied to a gun wheel..." (In fact, the British Army's Field Punishment Number One did indeed condemn soldiers accused of slacking and other sundry offences to being secured, sometimes in cruciform pose, to a gun wheel or some other fixed object for hours at a time – but as a *replacement* for the lash.)

Meanwhile, the Redcoat describes how he was fighting in the Highlands when he got lost in a strange mist. Jamie has a plan to escape and find the Doctor... but he needs the Redcoat's help.

■ Some of the Redcoat's back-story was lost from the script. After witnessing "carts moving along without horses", he "got caught up on this stuff, with spikes on it" – to which Jamie responded, "Aye, barbed wire. I know what you mean." Then, continued the Redcoat, the fellows in the funny ►

Jamie and Zoe tell the Doctor about the anachronisms they've noticed in 1917...

◄ uniforms "said I was a deserter. They wouldn't listen to me..."

The Doctor bursts into the Prison Commandant's Office – telling Commandant Gorton (Richard Steele) that he's an Examiner from the War Office, come to conduct an inspection.

■ Richard Steele (d 2004) would reappear in *Doctor Who and the Silurians* (1970) as Sergeant Hart; then in *The Mark of the Rani* (1985) as a Guard.

■ "I shall make a complaint directly to the Minister himself!" blusters the Doctor. In 1917, the Secretary of State for War – which is who he's referring to, surely – was Edward Stanley, the Earl of Derby.

■ "I'm the Examiner from the War Office," says the Doctor. In the script, he claimed simply to be 'an Inspector' from the Office – but the change is pleasingly circular, given that in the Second Doctor's first story, *The Power of the Daleks* (1966), he'd impersonated the Examiner from Earth in order to access all areas of the Vulcan colony!

■ As scripted, Gorton noted that the Doctor was "Dressed rather... extravagantly for a War Office wallah..." before asking to see his papers. The Doctor countered this by claiming that for want of a car he and Zoe had to "walk miles in the pouring rain and borrow these ridiculous clothes!"

In Smythe's Office, Ransom asks Carstairs to search the château for the prisoners while he leads a patrol towards the German lines...

■ ... then asks civilian Jennifer to "man the telephone" (as it were) – a breach of military confidence worthy of its own court martial, surely?!

Jamie and the Redcoat conspire to summon and overcome two Military Policemen. Meanwhile, Jennifer tells Carstairs that there was "something rather strange" about the court martial...

■ "Oh well, military justice, you know," shrugs Carstairs. As scripted, Jennifer continued: "But they weren't really given a chance to explain themselves. And anyway, shouldn't there have been an officer to defend them?" Carstairs supposed that Smythe had "his own way of doing things" – but conceded that: "All the same it was a bit odd..." Jennifer asked what Carstairs knew about Smythe – to which he replied, "Can't say I'd ever heard of him till I arrived here..."

... and says that some of her memories are coming back; she remembers driving into a strange mist... then finding herself in a field dressing station.

■ In the script, Jennifer was able to recall "My father and mother; my home. Then joining the VAD's [sic] and coming out to France. Then there's a sort of gap..."

'Was any symbolism meant by the fact that the vase smashed over Gorton's head was full of poppies?'

Commandant Gorton concludes his summary of the prison's security.

■ "Certainly does look escape proof," remarks Zoe. In the script, Gorton carried on: "It was all in my report, you know. But perhaps you chaps at Whitehall never read anything when you get it." Coldly, the Doctor replied: "I can assure you we do read our reports! And the Minister reads mine."

The Doctor asks to speak to the latest recorded arrival – a Scottish deserter.

■ Gorton's ledger shows Jamie to be the "latest arrival" – so are we to infer that the MPs *deliberately* dumped the Scots-hating nutjob who thinks he's a Redcoat in with the newly-arrived Scots deserter... for sport?

Gorton receives a call to say that two prisoners have escaped – including that very Scotsman.

■ "But I thought you said this prison was escape proof?" the Doctor asked Gorton, in the script. Hastily, the Commandant replied: "Oh it is, it is! They may have got out of their cell but I can assure you, they'll be caught. And when they are...!" This veiled threat caused the Doctor and Zoe to 'exchange an apprehensive look...'

Outside the Prison, Military Policemen open fire on Jamie and the Redcoat. Gorton is informed that one of the pair has been shot... but the Scot has been recaptured. The Doctor demands to hear the prisoner's side of the story... and soon, the 'Examiner' questions Jamie.

■ The wall flat to the left of the door wobbles worryingly as Jamie is ushered in.

■ "This is very serious. I shall have to make a full report," says the Doctor, responding to Jamie's claim that the MPs were going to shoot him, too. As scripted, Gorton was "fully prepared" to answer for his actions – adding, not unreasonably, that an escaping prisoner must expect to get shot at. When the 'Examiner' insisted that "Even in time of war there is no reason for acting like barbarians!", the Commandant boggled still further: "Are you mad!"

The Doctor threatens to report the shooting to Smythe – but Gorton calls his bluff, and begins to telephone the General himself...

■ "I'm not having some idiot from the War Office barging in here and telling me my job!" said Gorton, in the original – and when he asked after their papers, the Doctor began, feebly: "Well... I... I'm afraid they were mislaid when we..."

... and so Zoe breaks a vase over Gorton's head!

■ Was some kind of symbolism meant by the fact that the vase is filled with poppies? (Dead ones, presumably, since the Commandant isn't drenched in water when Zoe clocks him one!)

The Doctor, Jamie and Zoe make to leave – but Ransom blocks their way, flanked by two MPs. At the château, Carstairs tells Jennifer that he doesn't believe the Doctor's party was guilty.

■ At this point, Ransom intercedes – but as scripted, Jennifer gave further voice to her suspicions regarding Smythe: "I think the General knows what's going on, but nobody else does," she told Carstairs. Ransom had told Carstairs that Smythe was currently "at some sort of planning meeting" – but Jennifer had spoken to Smythe's chauffeur: "He said the General hasn't left the château." Perhaps, thought Carstairs, Smythe had left in "someone else's car" – but Jennifer had already wondered that herself: "I asked the sentries at the gate. They haven't seen the General leave."

Ransom returns with news of the civilians' recapture. Curious to know why Smythe wanted to have the Doctor shot, Carstairs visits the Château Cell, where Jamie and Zoe tell the Doctor of the anachronisms they've observed.

■ Meanwhile, Jennifer stalls Ransom. Originally, she asked the Captain how long he'd been the General's adjutant. "Quite some time," he replied, vaguely. "Difficult to keep track of time, you know, here at the front." In Hulke's novelisation, her task is made harder by Ransom's desire to rustle up another execution party: "If that spy hasn't been shot dead by the time General Smythe returns, my life won't be worth living."

Carstairs is persuaded to take the travellers to Smythe's Bedroom, and Jennifer sends Ransom on a wild goose chase. Furiously concentrating, Jennifer and Carstairs see the communications unit – but the Doctor realises that it's switched on; elsewhere, Smythe is watching.

■ It's not entirely clear on screen, but the intention was for Jennifer to accidentally activate the device when she reached out to touch its dial.

■ Originally, Carstairs mused: "Suppose we got through to the General Staff – told them what's going on here." The Doctor insisted, however: "Unless we get out of here quickly we shan't get through to anyone."

While Jennifer goes to fetch her ambulance, Carstairs goes to fetch maps – but runs into Ransom, telling him that Smythe has asked for the prisoners to be taken to HQ.

■ Ransom doesn't tell Carstairs why he knew that the summons to Command Post 17, relayed to him by Jennifer, was bogus. As scripted, however, Ransom (rather confusingly) described how: "On the way there I met a messenger who tells me that the General isn't here [sic]!"

Soon, the ambulance drives out of the château. When Smythe returns, Ransom realises Carstairs has fooled him. The ambulance's position is reported to Ransom; Smythe compels him to arrange a creeping barrage along the road.

■ In *Paths of Glory*, the no-less monstrous General Mireau likewise instructs a junior aide to arrange artillery fire against his own side.

Shellfire causes Jennifer to halt the ambulance...

■ In Hulke's novelisation, the shelling of Jennifer's ambulance is witnessed by Londoner George Brown and Berliner Willi Muller from a secret dug-out hidden halfway up a hill: 'They had been in hiding three months, both having deserted their armies. They met by chance while wandering aimlessly in the woods, each expecting the other to kill him. But instead the enemies had become friends and they intended to hide in their little dug-out until the war was over...' (Bless.)

The Doctor urges Jennifer to drive on through the strange mist that's suddenly descended – and takes the wheel himself. They arrive in a peaceful country setting... where the Doctor speculates that the 'mist' was a force field.

■ Dicks and Hulke imagined the ambulance appearing 'abruptly out of nowhere' on a road beside a cliff – with 'the sea in the background...'

■ The (further inland) Seven Sisters Country Park at Exceat, near Seaford, East Sussex featured in scenes filmed on Thursday 27 March 1969 – with the Cuckmere River visible in the background, not to mention some very un-Roman fences!

A line of sword-waving warriors charge over a rise: Roman soldiers, heading towards them!

■ The writers ended the episode with the Romans racing down the hill after the 'retreating trio' of the Doctor, Jamie and Zoe – thundering towards camera. Seemingly, it was Maloney's idea to crank up the tension, with Carstairs struggling to get Jennifer's motor going...

Episode Three

FIRST BROADCAST: 3 MAY 1969

The ambulance reverses back into the mist...

■ As scripted, then, our heroes escaped simply by piling into the ambulance, which then went 'backwards (reversing previous film)' – *ie*, not the locked-off camera shot executed by Maloney.

IN EINEM RAUMSCHIFF NAMENS TARDIS

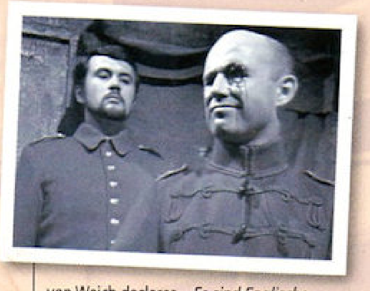
Unusually, the German dialogue in Episode Three's German trench scenes is untranslated...

„Bringen Sie die anderen Engländer hierin! Sofort!" calls Lieut Lucke, summoning Jamie and Zoe to verify the Doctor's story – approximately, 'Bring the other English people in! Right away!' ('*Briten*' might have been preferable, given the fairly obvious signifier of Jamie's kilt!)

When von Weich arrives, he asks *„Wer sind diese Leute? ... Was ist hier los?"* – 'Who are these people? ... What's going on here?'

„Wir haben hier drei Englische zivilisten, herr Kapitän," replies Lucke – 'We have here three English civilians, Captain.' ('English' again, this time with Jamie's legs right under the Leutnant's nose!)

Referring to the Doctor, Lucke then tells his superior, *„Er hat mir gesagt, dass er aus einem anderen Zeitalter kamt, in einem Raumschiff namens TARDIS"* – which scratch-translates as, 'He told me that he came from another age, in a spaceship called the TARDIS.'



Finally, having ushered Lucke aside, von Weich declares, *„Es sind Englische spione! Wir müssen sie festhalten! Ich werde mit dem herr General darüber sprechen"* – roughly, 'They are English spies! We must detain them! I will speak to the Lord General about it.'

■ In his novelisation, Hulke names the lead charioteer Drusus Gracchus – who calls to his friend, Brutus Sullas, to say that the "square elephant" has vanished. Brutus thinks it was just "some Gaulish trick", but Drusus fears an omen from Mars... and so: 'Tonight he would sacrifice three goats, two pigs and a human slave to make the God of War happy.'

The ambulance returns to 1917...

■ ... with Jennifer having seemingly performed a three-point turn in the mist!

The 'mist' is a barrier between different time zones, suggests the Doctor.

■ "Time...?" begins Jennifer. As scripted, this led the Doctor to tell both her and Carstairs, "Neither of you two remember exactly how you got here or when, do you?" – something that on the face of it, he didn't yet know (although it's possible that they could have told him about the gaps in the memories *en route* from the château).

Needing a map that covers all the time zones, the Doctor decides to return to the château.

■ "What we need is a map which covers all the time zones," begins the Doctor. As written, Carstairs told him: "These are all we get... Generals must have other maps." That prompted Jamie to jokingly suggest, "Perhaps we should go and get one from General Smythe?" – whereupon the Doctor declared: "That's exactly what we're going to do..." "You'll be shot!" protested Zoe.

The Doctor, Jamie and Carstairs return to Smythe's Office, where Carstairs holds Ransom at gunpoint. While Jamie ties the Captain with bandages, the Doctor finds a safe in Smythe's Bedroom.

■ "I wonder whether perhaps I can pick this lock..." muses the Doctor; "Aye, with a tuning fork?" counters Jamie. Originally, Jamie echoed an earlier comment about the lock in the Château Cell door when he asked, "With a hair pin, maybe?" The tuning fork mention was a callback to Episode Four of the previous story, *The Space Pirates* (1969). Trapped in a mineshaft on planet Ta, the Doctor had located a hidden door with an 'audio lock', which replaced combination locks on safes. Luckily, he 'usually' carried his tuning forks with him... which he'd used to unlock the door.

Carstairs finds a Mills bomb to blow open the safe. The Doctor packs explosive into the lock...

■ The 'No 5' hand grenade, informally named after its (later knighted) designer William Mills, became standard British Army issue in 1915. "That's Amatol in there," Carstairs notes, correctly – being the name for a highly explosive mixture of ammonium nitrate and toluene (a constituent of TNT) developed by the British to eke out TNT stocks.

■ Further detail was dropped from the script – seemingly because it was dangerously inaccurate! Originally, Carstairs offered the Doctor a sixpence with which to unscrew the bomb – but the Doctor then asked: "Have you got a copper coin, Lieutenant? Safer for handling amytol [sic], I think!" This would appear to allude to the fact that in the presence of water, Amatol reacts with certain metals to form unstable crystals – but copper, brass and bronze, specifically! The Doctor ought, therefore, to have retained Carstairs' sterling silver sixpence, after all... and should *never* have used a copper 1d to scrape the explosive from inside the grenade onto a piece of paper, as stage directions indicated.

Lieutenant Crane (David Valla) brings Jennifer and Zoe – taken from the ambulance by a sentry – into Smythe's Office; he's looking for Ransom, who's trussed up out of sight.

■ Crane is eliminated entirely from Hulke's novelisation – and so, rather than being brought ►

Ransom is held hostage.

The Doctor is captured once again!

The Doctor demonstrates his sonic screwdriver.

The War Chief is curious about the 'time' travellers'.

FIELDS OF HUMAN CONFLICT

Extracted from a safe in Episode Three, General Smythe's map clearly shows all of the various War Zones – but who's fighting who? And is it really complete?

Clockwise from top right, we see the **1917 War Zone**; then the **American Civil War Zone** (in 1862, we're told later). Next is the **Crimean War**: Russia fighting an alliance of British, French and Ottoman forces between 1853 and 1856. No particular conflict is specified in the name of the **Roman Zone** – but it seems reasonable to presume that "the Roman invasion of Britain", as requested by David Maloney's young son, is there underway; in which case, the native Celts would be opposing the forces of the Emperor Claudius, circa 43 AD. Revolutionaries (including Pancho Villa and Emiliano Zapata) fought counter-Revolutionaries in the **Mexican Civil War** of 1910-20 – but we'll see in subsequent episodes that a simple bandit leader appears to have prevailed in that particular Zone! The **Peninsular War** of 1808-14 pitted Wellington's British Army (and Spanish Bourbons, and the Portuguese) against Napoleon's French (and Spanish Bonapartists). In the [Second] **Boer War** of 1899-1902, the British fought the republic of the Transvaal and the Orange Free State. As with the Roman Zone, the battles fought in the **Greek Zone** are unspecified – but a 1960s schoolboy might recall, say, the Spartans' defence at the Battle of Thermopylae in 480 BC, part of the Greco-Persian Wars. The **Russo-Japanese War** refers to 1904-05. The **30 Years' War Zone** must be utter chaos, since pretty much every European army was involved at some point between 1618-48. Finally, Roundheads and Cavaliers surely continue to enact the conflicts of 1642-51 in the **English Civil War Zone**.

That can't be all, however – the 1745 Redcoat met by Jamie in Episode Two clearly hasn't come from any of the above! Perhaps he's wandered in from a now defunct Zone, in which the 'winners' have been decided? Similarly, Malcolm Hulke's Target Books adaptation refers to a lone 'Samurai knight' of uncertain destination. Here, Smythe's map shows dates including 1951 (*ie*, during the **Korean War**) and 1776 (*ie*, during the **American War of Independence**). Other conflicts added to the tally in the novelisation include: the **Punic Wars** (Rome v Carthage, 264-146 BC); the '**Mongol Invasion**' (which could refer to any number of attacks carried out by Genghis Khan and his immediate successors in the thirteenth and fourteenth centuries); the **Spanish Civil War** (of 1936-39); the **Franco-Prussian War** (of 1870-71); and a technician at Alien Control claims that '"the Chinese sector wants more specimens to fight the Japanese in 1936"' – which is a year early for the **Second Sino-Japanese War** of 1937-45!

◄ into the château, the two women wait for the others in the back of Jennifer's ambulance. There, Jennifer admits to Zoe that she "used to think war was rather a lark" - but not now that she's seen it. Perhaps there wouldn't be wars if women took over, suggests Zoe - "radical talk", according to Jennifer, who asks: "You're not one of these new socialists, are you?"

Next door, the Doctor lights a candlewick fuse...

■ ... having broken a candlestick for this purpose only after rejecting a tassel from Jamie's sporran, in a bit of business seemingly improvised by Troughton on camera!

Carstairs persuades Crane to leave the women with him – but then the safe door blows, bringing Crane running.

■ Alas, the Doctor's candlewick fuse is clearly still burning when the safe's lock explodes!

While Jamie binds Crane, the Doctor and Zoe study a map of the time zones, taken from the safe – showing not just the 1917 War and Roman Zones, but many more besides. There's a blank space in the middle – which is where they need to get to, thinks the Doctor.

They head back into No Man's Land, where the ambulance is halted by a German Soldier (Bernard Davies). Soon, with Jennifer tending to the mock-wounded Carstairs, Jamie and Zoe are held prisoner in the German Trenches – while the Doctor is inside a Command Dugout, being questioned by Lieut Lucke (Gregg Palmer).

■ 'Gregg Palmer' was the stage name of Dutch actor Donald van der Maaten, who'd played Cybermen Shav and Gern in *The Tenth Planet* (1966) - albeit with his features obscured by a cloth mask!

■ The Doctor assures the Lieutenant (properly 'Leutnant'; at the time, equivalent to a British Second Lieutenant) that he and his friends are "quite harmless". In the script, he continued: "The officer in the ambulance is quite badly wounded, you know." Lucke's response was also lost: "A doctor is on the way to him. We are not barbarians. The Officer will be sent to a prisoner of war camp, and the nurse will be interned."

Eventually, the Doctor confesses to have arrived in a time machine. The disbelieving Lucke has Jamie and Zoe brought in, to verify his story...

■ Jamie tells Lucke that he first met the Doctor in "1745". In fact, they met in the first episode of *The Highlanders* (1966-67), set very specifically in the immediate aftermath of the Battle of Culloden - *ie*, during the afternoon of Wednesday 16 April 1746.

Still, Lucke doesn't believe them – and so the Doctor demonstrates his sonic screwdriver on the grip of Lucke's pistol. But Kapitän von Weich (David Garfield) arrives – who uses his monocle, like Smythe, to convince Lucke that the three prisoners are English spies.

■ Von Weich's appearance wasn't described in stage directions - but on screen, he's given a duelling (or *Mensur*) scar, famously considered a 'badge of honour' when gained by students fencing at the elite German universities in the late nineteenth and early twentieth centuries. But since von Weich is about to be revealed as one of the Aliens helping to orchestrate these War Games, we can't help wonder: how did he come by that scar, if not at the Heidelberg University fencing club? (Perhaps it's just make-up.)

■ Lucke addresses von Weich as *„herr Kapitän"* - which is odd, since *Kapitän* is a German naval and air force rank; the German army equivalent of the British 'Captain' was (and remains) *Hauptmann* (literally, 'head man').

Von Weich uncovers a communications unit hidden behind a portrait of the Kaiser – and reports the capture of three 'time travellers'...

■ That's a portrait of Kaiser Wilhelm II, of course - first cousin of George V, depressingly.

■ We don't see the General to whom von Weich is reporting. In the script, however, the scene cut to a close shot of General Smythe, in the not-yet-fully-revealed War Room. "I believe these people are very dangerous," Smythe told von Weich. "Have them killed immediately. I shall inform the War Chief when he returns." von Weich concurred: "When I have dealt with them I shall join you to plan tomorrow's offensive."

■ Are we to presume, therefore, that Smythe also turns up in the German sector in the guise of (say) 'Generaloberst Schmidt'?

Back in the Dugout, the Doctor contrives to toss Lucke's pistol to Jamie...

Smythe is in a futuristic War Room when the War Chief (Edward Brayshaw) enters.

■ In the Target telling, before the War Chief arrives, Smythe exchanges passing pleasantries with fellow alien Count Vladimir Chainikof - who wears 'the long grey topcoat and tall leather hat of a Russian officer in the Crimean War'. "Incidentally, we are fighting the British!" joshes the Count; "Perhaps we should not be talking to each other!" laughs the General.

■ Stage directions required one of the War Chief's personal bodyguards to, at a signal, remove the Chief's cloak '(or whatever outergarment [sic] he uses for trips back to the home planet...)'

■ Curiously, the distinctive square medallion worn by the War Chief was last seen hanging from the neck of alien representative Zephon (Julian Sherrier), the self-proclaimed "Master of the Fifth

A scientist makes adjustments to his brainwashing machine.

The Doctor and Zoe go undercover.

Von Weich's mind tricks won't work on Harper.

The Doctor gives some 'helpful' advice.

The Doctor, Jamie and Zoe find themselves behind the German lines.

'Unfortunately, the Doctor's candlewick fuse is clearly still burning when the safe's lock explodes!'

Galaxy" exterminated for his negligence in *The Daleks' Master Plan: Devil's Planet* (1965). Could this mean that the War Chief – who's not of the same species as the other aliens, we'll eventually discover – is the Master (of the Fifth Galaxy) now...?

Von Weich reports the prisoners' escape. The War Chief instructs Smythe to issue a general alert; he wants them captured alive...

■ "Time travellers? Who? I wonder..." ponders the War Chief – in a line scripted as an out-loud aside, but given (very unusually) as a 'thinks...' voice-over.

Meanwhile, the ambulance has stopped on a Country Road in the American Civil War Zone.

■ "'America, 1862'," reads Zoe from Smythe's map. "That was the American Civil War, wasn't it?" But when we saw the map unfurled in Smythe's Bedroom, the Zone in question was clearly labelled 'American Civil War Zone'!

A lone Confederate Soldier snipes at Carstairs, but the ambulance carries on...

■ In the Target telling, the sniper is 'Private Cornelius Lanier of the 2nd Virginia Battalion'.

■ Again, this sequence was filmed on The Lane, near Westdean.

... until a fallen tree blocks its route, part of an attempted Confederate ambush.

■ Filmed on a bridle path off Underhill Lane at Clayton, West Sussex, on Monday 31 March 1969... with a very un-American white house visible in the distance, as Jamie grapples with one of the Rebs!

The Doctor's group is forced to abandon Carstairs...

■ On screen, Jennifer shows no reaction to losing Carstairs. In Hulke's novelisation, she tells Zoe: "He did what was expected of an officer and a gentleman." Astounded, Jamie asks the Doctor if Jennifer has no human feelings. She's an English aristocrat, the Doctor explains: "When it comes to being brave, you can't beat them..."

Shortly, the ambulance runs out of petrol.

■ As scripted, the scene cut to 'a clearing in the wood' where the ambulance had 'crashed into a tree'. Its radiator was steaming; checking the rear, Jennifer noted: 'The back axle's gone.' (Doubtless this was altered to avoid having to smash up the vintage vehicle!)

While they continue on foot, the War Chief informs the war-gaming Smythe and von Weich that Carstairs has been captured: "He's being brought back here for reprocessing..."

■ As written, the War Chief continued: if Carstairs' reprocessing proved successful, he'd "add him to the special list of future leaders."

The Doctor's group is resting in a Barn...

■ ... that once served a great house gutted by fire, in the Target telling. Here, Hulke has the Doctor describe to Zoe the causes of the American Civil War – "The Southern states had Negro slaves. In the Northern states, owning slaves was outlawed. The North wanted the South to free its slaves, so the Southern states tried to leave the Union..." Alas, she falls asleep before he can get any further: 'Coming from the distant future, she hadn't even heard of the United States.'

One of the mysterious boxes materialises; the fugitives hide as Confederate troops march out.

■ Originally, these were 'young Northern recruits' singing *John Brown's Body* – its lyrics recalling hanged abolitionist hero John Brown (1800-59). In most versions, the second verse begins: 'He's gone to be a soldier in the army of the Lord...' Which would have been rather apt, since all of the combatants here have gone to be soldiers in the army of the *War* Lord – whom we'll meet in due course!

■ In the event, however, this became a troop of mute Southerners, perhaps because men of the North will enter the Barn at the top of the following episode – which wouldn't have made much sense, as if some of their comrades had only just marched out of it!

"That thing must be bigger inside than outside, just like the TARDIS," thinks Zoe. The Doctor takes a look inside. Zoe tries to persuade him back... but then the door closes, and the box dematerialises, leaving Jamie and Jennifer behind.

Episode Four

FIRST BROADCAST: 10 MAY 1969

Soldiers of the Union enter the Barn, surrounding Jamie and Jennifer.

■ Episode Three's cliffhanger was re-enacted, not repeated – so set and cast positions don't quite match the previous episode.

■ According to stage directions, these Northern troops 'have lost many men' in battle, and have 'come in here for a short pause in their retreat...'

The box is a space/time machine – bigger inside than out, notes Zoe. They come across German and Roman soldiers standing in lines – in some sort of hypnotic trance, thinks the Doctor.

■ As written, the Doctor was 'peering through a viewing port' when he beckoned Zoe over.

■ A strategically-placed mirror boosted the inert troops' numbers. The same ten extras featured as both sets of soldiers – a recording break enabling them to swap German uniforms for Roman gear!

The space/time machine materialises. The Doctor and Zoe hide as the Romans file out.

■ Stage directions implied that the soldiers who pass by the Doctor and Zoe wouldn't be seen, only heard: 'Marching feet as a large group of soldiers marches down the corridor and out of the SIDRAT. There is pipe and drum and shouted orders...'

■ On screen, a Roman standard-bearer is followed by nine legionaries; then the same standard-bearer is seen again, followed by the same nine legionaries – the walk-ons having walked round the set to double their numbers!

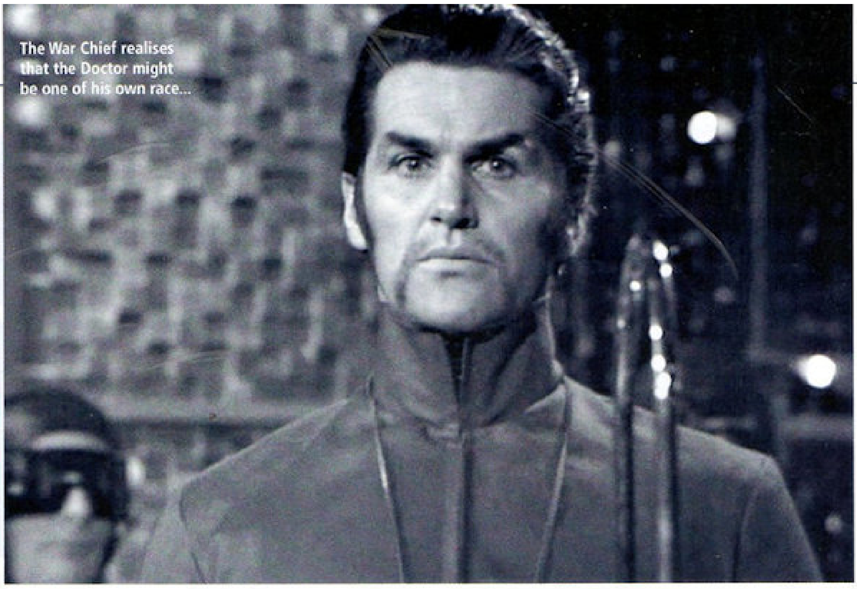
The machine must eventually return to its base, thinks the Doctor. It dematerialises...

Sgt Thompson (Bill Hutchinson) and Corporal Riley (Terry Adams) tie up Jamie and Jennifer, unsure of their allegiance.

■ "You're English! Spies for the South!" claims Riley – which is a bit of a leap; despite the fact that the Confederates actively sought British acknowledgment, and that British-built steamships helped break Union blockades, the British Government's official position was one of studied neutrality throughout the War. That said, Riley believes it to be 1862, not long after Union men seized two Confederate diplomats from aboard a British steamer, *RMS Trent* – a perceived outrage that raised the possibility that the British might be forced to go to war against Lincoln's government.

Soon, the Barn comes under fire from 'Rebs'; Thompson gives his men covering fire, then follows them out.

■ Dicks and Hulke had plainly done their research – since this sequence was written to accommodate the fact that Union men usually carried single-shot musket rifles, such as the Springfield Model 1861. As scripted, therefore, Thompson ordered all three of his men to 'load up and give me your rifles', which they laid down beside him; then, one after another of the soldiers made a run from the barn, while Thompson used one after another ►


The War Chief realises that the Doctor might be one of his own race...

'Stage directions noted how "The War Chief and Doctor Who look at each other with obvious mutual recognition."'

◄ of the rifles to shoot at the enemy; finally, once Thompson had used up all the rifles, he gathered them together in his arms – and pegged it. David Maloney evidently decided that it'd be simpler if Thompson exhausted a pistol first, then fired a single shot from Riley's rifle – as seen on screen.
■ Also seen on screen: a very obvious backcloth beyond the barn door, rippling noticeably as Thompson shoots off!

Confederates enter the Barn; Leroy (Leslie Schofield) unties Jamie and Jennifer, but their commanding officer tells him that the pair are "enemies of the South." It's von Weich!
■ Jamie and Jennifer's brief encounter with the Union side is excised in the Target telling – and so Hulke gives Leroy the same rank and surname as the leader of the other lot, becoming "Corporal Leroy Thompson of the 3rd Georgia Battalion."

The War Chief tells a Scientist (Vernon Dobtcheff) that a 5% failure rate in "mental processing" means that Resistance numbers are building. The Scientist plans to demonstrate improvements to the process to a group of students, however.
■ Both this and the later 'demonstration' scene were written to take place in the War Room, but a 'lecture theatre' set featured in the finished version.

The space/time machine materialises in a Landing Bay. The Doctor and Zoe see an Austro-Hungarian officer pass by, wearing bizarre glasses.

As Leroy and his men play cards, Union soldier Harper (Rudolph Walker) steals into the Barn, freeing Jamie and Jennifer.
■ Harper's name surely commemorates one of the events that helped catalyse the Civil War: in October 1859, a group of radical anti-slavery activists led by the abolitionist John Brown (mentioned above) mounted an infamous (and doomed) raid on the United States arsenal at Harpers Ferry, West Virginia – apparently in a bid to incite an armed uprising.

They flee north, as directed – but Harper is captured. Von Weich orders cavalry after Jamie and Jennifer, then tries to mesmerise Harper – but it doesn't work, as he's with the Resistance.

In the Countryside, Jamie unseats his pursuer, and rides off.
■ It's not clear how Jamie became separated from Jennifer. Perhaps he's tried to draw off this Confederate Horseman... played by regular stunt artiste Peter Diamond (on a horse named Viking – the only Viking in *The War Games*, oddly enough!) in a sequence filmed off the bridle path at Underhill Lane on Friday 28 March.

Having acquired special spectacles, the Doctor and Zoe pass through the corridors of what they presume to be a training school.
■ In Hulke's novelisation, the Doctor and Zoe pass by 'two young women dressed in blue slacks and shirts with scarlet neckerchiefs and blue berets' – from the Spanish Civil War, explains the Doctor: "Women fought in the front line there." (Many British lefties actively supported the anti-Fascist cause in that same conflict of 1936-39, most famously George Orwell – so it's no surprise that former Communist Malcolm Hulke chose to mention that particular War!)

An Alien Guard (John Atterbury) ushers them into a room...
■ John Atterbury had played one of the Robots in a previous Maloney serial, *The Mind Robber* (1968).

... where the Scientist is giving a lecture, telling costumed students that the human specimens continue to believe that they're fighting "the wars from which they were taken..."
■ "So this isn't Earth!" whispers Zoe, to which the Doctor responds with a mild "Quite right..." In the script, however, he replied, perhaps patronisingly: "I realised that some time ago, Zoe. Shush!"

In certain cases, he continues, mental processing fades, and so he has refined the technique. To demonstrate, he has Carstairs brought in, whose head he sets into a strange device...
■ As he does so, part of the back of the processing machine falls noisily to the floor – but seasoned pro Vernon Dobtcheff carries on regardless!

Reprocessed, Carstairs believes the Scientist to be his commanding officer... but points out the Doctor and Zoe as "German spies"!
■ Here, *The Fact of Fiction* is struck by similarities to a famous sequence in thriller *The Manchurian Candidate* (1962), set in the aftermath of the Korean War (1950-53). Early in the film, Communist doctor Yen Lo (Khigh Dhiegh) demonstrates sinister new mind control techniques (like the Scientist does) to an assembly of uniformed military men gathered together in a bizarre, ultra-modern lecture theatre (like the Alien Students) – introducing a number of strangely passive US troops, all recently captured in action (like Carstairs). Yen Lo explains that he's "conditioned them – or 'brainwashed' them, which I understand is the new American word..." At that moment, he boasts, the captives believe that they're waiting in the lobby of a small hotel in New Jersey.
■ The sinister scientist concludes his demonstration by commanding Sgt Raymond Shaw (Laurence Harvey) – who believes Lo to be 'Mrs Whittaker' of the Ladies' Garden Club (like Carstairs believes the Scientist to be his CO) – to strangle one of his brothers-in-arms. Shaw is returned to the US as a sleeper agent, programmed to assassinate a Presidential candidate at a later date – an aspect of *The Manchurian Candidate*'s plot acknowledged as a direct influence on *The Deadly Assassin* (1976), in which the Fourth Doctor will be set up to take the rap for killing Gallifrey's President. Of course, *The Deadly Assassin* was also directed by David Maloney!

In the Countryside, Jamie leaps from his horse to knock out Jennifer's pursuer... but the pair soon find themselves surrounded by Confederates.
■ In the script, Jamie's rescue of Jennifer was placed immediately after the scene in which Jamie unseated the Horseman who'd been chasing him; Jamie had helped Jennifer to mount her pursuer's horse, and they had ridden off. The next Countryside sequence was placed here, beginning with Jamie and Jennifer 'riding along', but reining in their horses as, from their POV, Confederate Horsemen appeared up ahead. The two fugitives wheeled their horses around to go back the way they'd come – but yet more Horsemen appeared, 'blocking their escape'.

Carstairs is taken away. The Doctor tells the Scientist that the "unhinged" Carstairs called him a spy because he hadn't been de-processed first... and tricks the Scientist into showing him how his device could do just that.

Returned to the Barn, Jamie is startled to see von Weich again. Harper's Resistance friends attack, swiftly overcoming the Confederates.
■ Leroy won't be seen again... but actors Leslie Schofield and David Garfield will once more share scenes in *Doctor Who*, playing Sevateem tribesmen Calib and Neeva in *The Face of Evil* (1977)!

With the Scientist's lecture over, the War Chief enters – but when he and the Doctor set eyes on one another, the Doctor tells Zoe to run.
■ Stage directions described how: 'The War Chief and Doctor Who look at each other for a moment with obvious mutual recognition...'
■ In Hulke's novelisation, the War Chief calls to his guards to open fire – but: 'A Samurai knight of ancient Japan was accidentally hit...'

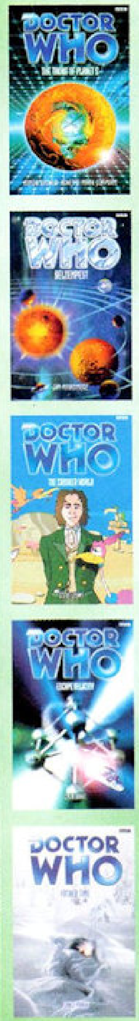
They rush into a Corridor... where Carstairs frees himself from his restraints. Zoe enters the Landing Bay, but Carstairs has followed her. "You're a German spy," he says. "It's my duty to shoot you!"
■ To be continued... **DWM**

WHO ONE

For all things Doctor Who since 1989!

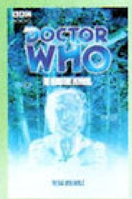
44 High Street, Ryde, Isle of Wight PO33 2RE
Tel: 01983 564455 **Email:** sales@whoone.co.uk **Web:** www.whoone.co.uk
Open: Tues to Sat 9.30am to 4.30pm
Cheques/Postal Orders Payable to Who One Ltd

Eighth Doctor Paperbacks - New



Alien Bodies	£7.99
Ancestor Cell	£5.99
Banquo Legacy	£5.99
Beltempest	£6.99
Burning	£5.99
Camera Obscura	£7.99
City of the Dead	£5.99
Coldheart	£5.99
Crooked World	£5.99
Domino Effect	£5.99
Earthworld	£5.99
Eater of Wasps	£5.99
Escape Velocity	£5.99
Face-Eater	£5.99
Fall of Yquatine	£9.99
Father Time	£9.99
Gallifrey Chronicles	£6.99
History 101	£24.99
Hope	£7.99
Legacy of the Daleks	£6.99
Mad Dogs & Englishmen	£5.99
Parallel 59	£5.99
Reckless Engineering	£5.99
Scarlet Empress	£5.99
Seeing I	£9.99
Shadows of Avalon	£7.99
Slow Empire	£5.99
Sometime Never...	£7.99
Space Age	£5.99
Taking of Planet 5	£5.99
Time Zero	£7.99
Timeless	£7.99
Trading Futures	£9.99
Unnatural History	£9.99
Vanishing Point	£5.99
War of the Daleks	£6.99
Year of Intelligent Tigers	£9.99

Limited Numbers - Near Mint or better



Dark Progeny	£15
Deadstone Memorial	£25
Grimm Reality	£10
Last Resort	£15
Sleep of Reason	£20
Taint	£12
To the Slaughter	£12

p&p: 1 = £3. Extras = 50p each

Twelfth Doctor Hardback Novels
Royal Blood, Big Bang Generation & Deep Time
£6.99 + £3 p&p each *or...*
all 3 for £22.99 incl p&p

Sixth Doctor - Last Adventure
5 CD Boxset
£40 + £3.50 p&p

Third Doctor Adventures
5 CD Boxset
£40 + £3.50 p&p

Time Lord Letters
Hardback Book
£20 + £4 p&p

Dalek Mug
£5.99 + £3.50 p&p

Van Gogh Mug
£5.99 + £3.50 p&p

Past Doctor Paperbacks - New

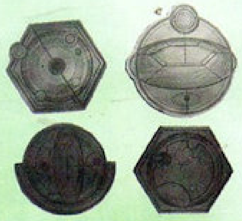
Amorality Tale	£5.99
Asylum	£5.99
Blue Box	£5.99
Bullet Time	£5.99
Bunker Soldiers	£5.99
Byzantium!	£5.99
City at World's End	£5.99
Deadly Reunion	£7.99
Drift	£24.99
Dying in the Sun	£5.99
Grave Matter	£24.99
Heart of TARDIS	£7.99
Heritage	£5.99
Imperial Moon	£14.99
Independence Day	£5.99
Infinity Doctors	£9.99
Instruments of Darkness	£5.99
King of Terror	£5.99
Palace of the Red Sun	£5.99
Prime Time	£5.99
Psi-ence Fiction	£5.99
Quantum Archangel	£5.99
Relative Dementias	£5.99
Salvation	£5.99
Shadow in the Glass	£5.99
Storm Harvest	£5.99
Suns of Caresh	£5.99
Superior Beings	£5.99
Ten Little Aliens	£5.99
Tomb of Valdemar	£5.99
Verdigris	£5.99
Wolfsbane	£9.99
Zeta Major	£5.99

Limited Numbers - Near Mint or better

Atom Bomb Blues	£15
Divided Loyalties	£15
Dreams of Empire	£10
Face of the Enemy	£12
Last Man Running	£8
Mission: Impractical	£8
Rags	£12
Wages of Sin	£8
Witch Hunters	£10

p&p: 1 = £3. Extras = 50p each

Claws of Axos Set
5" Brigadier, Jo Grant & Axon Man
Action Figures
£26.99 + £3.50 p&p



BBC Licenced Prop Replica
4 Gallifreyan Symbol Coasters
Boxed.
£49.99 + £6 p&p

Daemons Set
5" Brigadier, Master & Bok Action Figures
£26.99 + £3.50 p&p

Prices correct at time of going to press. Postage is for the UK Only. Send SAE for Catalogue.

The DWM review

The latest *Doctor Who* episodes and products reviewed by our team!

AUDIO DRAMA

BIG FINISH
RRP £40.00 (CD), £20.00 (download)

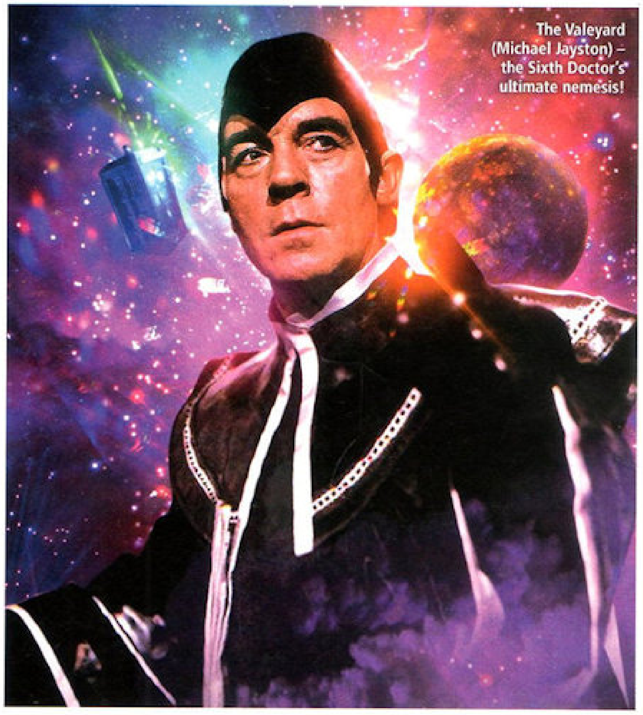
The Sixth Doctor: The Last Adventure

Doctor Who fans have a funny relationship with gaps. On the one hand, we're inclined to be completists who come out in a sweat if there's an untidy space in our DVD or bookshelves. On the other, we're minded to see any opening as an opportunity, to be filled with everything from idle speculation to full-blown fan fiction. Big Finish's business model has largely been built around shading in such blank bits, regularly unearthing entire plot arcs and hitherto unknown companions in the cracks between adventures.

In 2013, the Eighth Doctor's demise patched up one of the major missing links in the *Doctor Who* story chain. In regeneration terms, that left just one box unticked – namely, the fate of the Sixth Doctor.

Of course, we were there to bear witness at the very end – literally the Sixth Doctor's dying moments, with Sylvester McCoy in that Harpo Marx wig. But surely no-one really bought the idea that, after all his many battles across time and space, the Doctor had been killed falling off an exercise bike, deliciously ironic though that might be? Even at the time we knew this was an unsatisfactory sticking plaster, a victim of messy events off-stage. It was the end, but the moment hadn't been prepared for.

Until now. Because, having spent 15 years rehabilitating the Sixth Doctor's once-battered reputation, Big Finish has now opted to do the same for his last stand, ensuring that this Doctor gets a more fitting adieu than (altogether now) "carrot juice, carrot juice, carrot juice" – the parting shot that has stood as his unfortunate epitaph for three decades.


The Valeyard (Michael Jayston) – the Sixth Doctor's ultimate nemesis!

Unfolding over four instalments – in a lovely presentation box, should you want it – there's a satisfying sense of occasion surrounding *The Last Adventure*, its interlinked stories creating an authentic 'final season' vibe – as if, in another universe, the BBC had acceded to Colin Baker's request for one last shot at the title.

The collection gets off to a strong start with Simon Barnard and Paul Morris' evocative *The End of the Line*, in which the passengers on a stalled commuter train find themselves lost in the fog of a remote railway halt. Readers of a certain vintage will already be murmuring '*Sapphire and Steel*' at this point, and it certainly shares some of that series' celebrated spooky aesthetic. But as the passengers fall victim to fear and paranoia, and begin turning on each other, it gradually takes on more of the shape of Russell T Davies' *Midnight* – except, instead of threatening to throw the Doctor out onto the surface of an inhospitable alien planet, this lot try to lock him in the toilet.

It's a parallel worlds story, built around the bewitching notion there may exist dark iterations of all of us. This exploration of duality proves a gift for the fine ensemble cast, and also presages the entrance of the Valeyard, the conclusion of whose story is as much the focus of *The Last Adventure* as the Doctor's.

STARRING	
Colin Baker	The Sixth Doctor
The End of the Line	
WRITTEN BY Simon Barnard and Paul Morris	
GUEST STARRING	
Miranda Raison	Constance Clarke
The Red House	
WRITTEN BY Alan Barnes	
GUEST STARRING	
India Fisher	Charlotte Pollard
Michael Jayston	The Valeyard
Stage Fright	
WRITTEN BY Matt Fitton	
GUEST STARRING	
Lisa Greenwood	Flip
Christopher Benjamin	Henry Jago
Trevor Baxter	George Litefoot
Lisa Bowerman	Ellie Higson
Michael Jayston	The Valeyard
The Brink of Death	
WRITTEN BY Nicholas Briggs	
GUEST STARRING	
Bonnie Langford	Melanie
Michael Jayston	The Valeyard
Sylvester McCoy	The Seventh Doctor

FULL-CAST AUDIOBOOK • SPECIAL LIMITED EDITION
BBC
DOCTOR WHO
THE SIXTH DOCTOR:
THE LAST ADVENTURE
STARRING
COLIN BAKER
TREVOR BAXTER • CHRISTOPHER BENJAMIN • INDIA FISHER
LISA GREENWOOD • MICHAEL JAYSTON • BONNIE LANGFORD • MIRANDA RAISON

In fact, it's the Valeyard's timeline we follow throughout these episodes, dropping in on the Doctor at different points in his wanderings – always with a different girl by his side, the old rascal – as his shadowy future self lays the groundwork for their final confrontation. On screen, Colin Baker and Michael Jayston trading witless courtroom insults served only to put a brake on what minor intrigue *The Trial of a Time Lord* could muster. Here, these terrific actors are the twin heartbeat of the entire piece, and their scenes together are electric.

The End of the Line also marks the début of Miranda Raison as the Sixth Doctor's latest companion, wartime Wren Constance Clarke. More by accident of scheduling than design, the details of her arrival on the TARDIS remain a mystery and, with so much else going on, there isn't really space here for her to perform much beyond standard companion duties but, suffice to say, Raison discharges them with aplomb.

The rather fabulous central wheeze in Alan Barnes' *The Red House* – a twisted, gonzo fairytale featuring packs of police werewolves on wheels – is that it's the lycanthropes who turn into humans in sunlight, and not the other way round. Channelling *The Island of Doctor Moreau* by way of the Sixth Doctor's own Parts Five to Eight of *The Trial of a Time Lord*, it's the most outré experiment of this set, with a plot that literally goes nuclear. It's also a wonderful showcase for India Fisher's Charley (who else would give her occupation as 'Edwardian adventuress?').

The Red House also contains perhaps the most quintessential Sixth Doctor moment ever when, with the clock at seven minutes to *Doomsday*, our man finds enough puff to bellow: "Dr Paignton, colloquially but not unreasonably known as Dr Pain, I want a word with you!"

Stage Fright is the real jewel in the box. A rich slice of what the Doctor calls "bona fide Victoriana", it tips a deerstalker to *The Talons of Weng-Chiang*, not only by the always-welcome inclusion of Christopher Benjamin and Trevor Baxter's *Jago and Litefoot*, but by having the Doctor arrive in the hope of introducing his latest charge to the charms of the music hall. (Lisa Greenwood's Flip being a modern sort of girl, this results in the pleasingly incongruous fact of the Sixth Doctor discussing *The X Factor* and Britney Spears.)

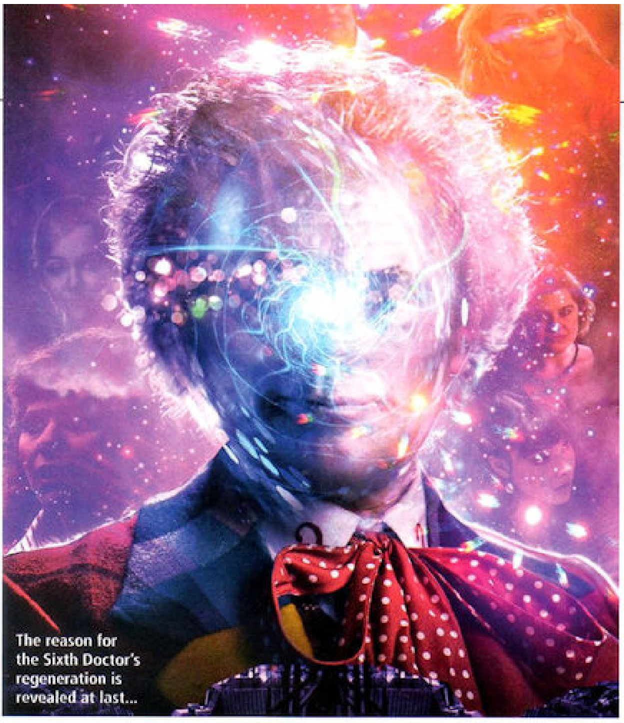
But it turns out there's a new top billing in town – the mysterious Mr Yardvale, whose speciality act involves lethal recreations of the Doctor's various death scenes from down the centuries.

It's an irresistible premise – a battle with giant spiders here, a fall from a radio telescope there. But what's really clever about Matt Fitton's script is the way he mines the same themes for comedy and tragedy. So the Valeyard's hammy impressions of Hartnell, Pertwee and the other Baker, and his slightly wonky recall of their actual last words ("Do not weep, Miss Smith"), provide a bit of a giggle for the faithful. But they're also a goose-fleshing foreshadowing of the death we know is coming.

If Nicholas Briggs was daunted by the task of giving his good friend Colin Baker a decent send-off – and providing a satisfying resolution to the 29-year-old mystery of the Valeyard into the bargain – he never lets his nerve show. *The Brink of Death* is a busy, action-packed finale a world away from the funereal sigh of, say, *Logopolis*, but one which also knows when to stop and reflect.

Does the Valeyard reveal live up to expectations? Yes, in so far as it's elegant and convincing, as opposed to jaw-dropping. But the bigger question – and the one, ultimately, by which this entire anthology must stand or fall – is: does the Sixth Doctor finally get the exit he deserves?

Reader, he does. It's not perfect: introducing a new race of creatures at the eleventh hour, in a torrent of bafflegab, and then making them pivotal to our hero's downfall, feels a bit clumsy. It's also a shame Bonnie Langford's Mel is so sidelined, even for perfectly valid plot reasons. But, really, all that matters is that the Sixth Doctor gets to end his days in exactly the way the Sixth Doctor should: with a noble sacrifice and an outpouring of righteous fury. Specifically, an impassioned *cri de coeur* about everything that sets him apart from his wicked alter-ego: everything, ultimately, that makes him a hero.



The reason for the Sixth Doctor's regeneration is revealed at last...

'The Sixth Doctor gets to end his days with a noble sacrifice and an outpouring of righteous fury...'

His final words, meanwhile, accompanied by the ghostly whisper of days to come, will send a shudder down your spine – and for all the right reasons this time. For Colin Baker – the Sixth Doctor – let us never talk of carrot juice again. **PAUL KIRKLEY**

AUDIO READING

BBC AUDIO
RRP £9.25 (CD)

The Gods of Winter

If there's something strange in your neighbourhood, who you gonna call?

Actually, Who would rather you didn't. In fact, the Twelfth Doctor is so resistant to making house calls that he's resolved to paint over that notice on the TARDIS door: advice and assistance, it seems, are no longer available immediately, or at any time. And yet...

At some point, the mysterious Winter family has come into possession of a set of cards, gifting it the power to call on the Doctor's help during its darkest hour – specifically, on the worst day of their lives.

This is the intriguing set-up for a series of four original audiobook adventures for the Doctor and Clara, each one focusing on a summons from a different member of the Winter clan.

The Doctor, naturally, is less intrigued than outraged by the idea of being anyone's lap dog, a mood not helped when the first Winter to summon him across space and time turns out to be Diana, a nine-year-old girl who's lost her cat, Mr Fluffy.

"I don't do cats or divorces," he growls, so cross that his 'eyebrows were knitting themselves a new jumper'. Clara, of course, knows better. Writer James Goss shrewdly observes that 'the Doctor was all about helping young girls – he just liked to make a fuss about it first'.

WRITTEN BY James Goss
FEATURING The Twelfth Doctor and Clara
READ BY Clare Higgins

Goss is one of *Doctor Who*'s drollest talents, perfectly at home with the Russell T Davies/Steven Moffat house style of quickfire quippery. Here, he captures the Twelfth Doctor's acid wit perfectly, with reader Clare Higgins, lately seen administering the last rites to the Eighth Doctor, proving an ideal fit for the material: her approximation of Peter Capaldi's Scottish brogue is delightful, while her rasping, feral take on monsters-of-the-week the Golhearn suggests she could give Nick Briggs a run for his money in the ADR suite.

With the Doctor having proved his chops as a pet detective, the story executes a stylish handbrake turn, literally dropping the TARDIS 40 years further into the adventure, where Diana is all grown up, and living proof that the Doctor isn't always the positive influence we assume him to be. Maybe the Time Lords had a point about his incorrigible meddling, after all.

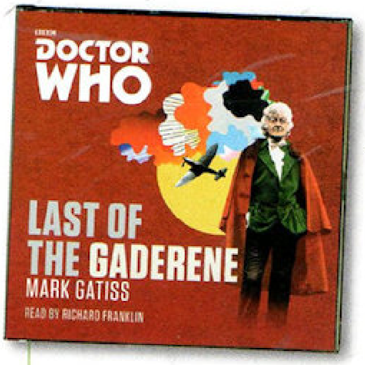
The Gods of Winter is a story that confounds expectations, for good and ill. For a start, the gods aren't gods; this being in that fine tradition of *Doctor Who* stories that delight in showing us, *Wizard of Oz*-style, the clanking levers behind supposedly all-powerful deities. More fundamentally, the title and premise suggest we're in for something intimate, character-led and not a little spooky, when what we actually get is an action-packed space opera – a riot of rockets, monsters and laser guns reminiscent of the fizzy, Dan Dare-with-jokes vibe of early *Doctor Who Weekly* comic strips.

BBC
DOCTOR WHO
THE GODS OF WINTER
WRITTEN BY JAMES GOSS

It's pyrotechnic, blockbustery stuff, but with enough heart and wit to ensure that it remains, in its bones, fundamentally *Doctor Who* – the show about the man who saves planets, defeats monsters and, despite everything he might tell you, rescues little girls' cats. **PAUL KIRKLEY**

AUDIO READING **BBC AUDIO**
RRP £25.00 (CD)

Last of the Gaderene



Following swiftly on from *The Roundheads* comes another vintage Mark Gatiss prose masterpiece, rendered in dynamic audiobook format 16 years after its original publication. Like much of Gatiss' work, *Last of the Gaderene* pulls off the trick of distilling the essence of an era of *Doctor Who* and deploying it in one heady hit of nostalgia. With Richard Franklin (Captain Mike Yates himself) on reading duties, this is one of the most vibrant evocations of the Third Doctor/UNIT era in spin-off media.

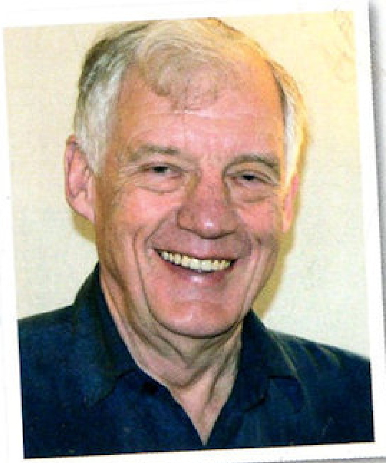
While the Doctor is gallivanting on an alien world, strange things are going on in the village of Culverton: black-shirted troops with rictus grins, trucks thundering through country lanes, and strange black coffins being unloaded at the abandoned aerodrome by new owners Legion International. Brigadier Lethbridge-Stewart is alerted to the dark happenings in Culverton by his old friend Wing Commander Whistler, and soon the returned Doctor and Jo Grant are on the scene. Can they halt the plans of an old adversary before it's too late?

There's a real *joie de vivre* about *Last of the Gaderene*; a street-party celebration of all that makes the Pertwee era so loved. UNIT! A sleepy English village! Corrupt politicians! Nasty monsters and an old adversary of the pointy-beard variety. (And really, that isn't a spoiler. If the Master *didn't* turn up, you'd feel short-changed.) Gatiss' love for this era shines through in every word, sentence and thoughtfully rubbed neck. It doesn't do anything particularly innovative, but that's not the point. *Last of the Gaderene* is pitch-perfect nostalgia at its best.

WRITTEN BY Mark Gatiss
FEATURING The Third Doctor and Jo
READ BY Richard Franklin

Reader Richard Franklin is a revelation. This is an assured, subtle and beautifully textured performance from an actor who doesn't get enough kudos for his work as Captain Yates. He employs some deft vocal tricks here, even subtly altering his prose delivery in chapters favouring different characters. It may be as simple as making it brisker and breezier, but it's undeniably effective. The regulars are all present and correct, and that slightly stilted delivery for the constantly rictus-grinning Legion operatives creates the necessary sinister chill they need. One hopes to hear Franklin used on more of these releases in the future.

The sound design is as assured as the original prose and its reader. David Darlington's music is nicely unsettling, latching onto the slowly building menace throughout the story, evoking the electronic tones of the BBC Radiophonic Workshop in places. *Last of the Gaderene* is chock-full of moments perfectly tailored to the sound designer's skill – huge wind tunnels, trucks roaring through country lanes, control panels bleeping and whirring – and a pleasing climax featuring a vintage Spitfire taking to the skies. Darlington brings it all to life with just the right balance of effects to punctuate Franklin's reading.



Last of the Gaderene doesn't try to change *Doctor Who*, and it doesn't attempt anything subversive or edgy. It seeks to pay tribute to a particular era of the series. With the foundation of a great book to work with, the polished music and sound design, along with a vibrant reading from an actor closely associated with the era in question, it pays that tribute in some style. **MARK WRIGHT**

The Glamour Chronicles

NOVEL **BBC BOOKS**
RRP £6.99

Royal Blood

"I suppose," *Royal Blood*'s author Una McCormack told **DWM** last month, "that TV these days leans toward the spectacular and the fast-moving. Novels take a little more time, allowing you to slow down the pace. I like that kind of thing, so that's what I tend to write."

Though Peter Capaldi's face stares out from the cover of the first in this brief series of Twelfth Doctor novels, it's a hard thought to picture *Royal Blood* as a Moffat-era TV episode. Even though the pace of contemporary *Doctor Who* is less full-tilt than it was only a few series ago, McCormack's story seems born of a different telly vintage. It reads more like a lost Target Books novelisation of a forgotten Jon Pertwee story, so steady is its tempo, limited its locations and tiny its cast. It's nice to know that BBC Books is flexible enough in its commissioning to mix in the comfortingly trad with the blazingly modern.

WRITTEN BY Una McCormack
FEATURING The Twelfth Doctor and Clara

The novel takes place on an unnamed planet that is home to the city-state of Varuz, ruled over by Duke Aurelian. It's a crumbling echo of what it once was, a city of faded elegance and lost hope. Even their own history is a mystery to them. Legends swirl of a people that travelled to the stars and were masters of technology. The guards' laser-swords, communication brooches and the lights that illuminate its streets are the last echoes, it seems, of their glorious industrial past.

Worryingly for the people of Varuz, an army of invaders are poised to take the city. Aurelian is hungry for battle, but many at his court, including the newly arrived Doctor and Clara, are hopeful a peaceful solution can still be found. With the defeat of Varuz a virtual certainty, even the Duke's wife, Guena, is plotting against him.

So far, the story is so lovingly traditional to 70s-era *Doctor Who* that you can almost visualise the videotaped interiors, multi-camera cuts and Roger Murray-Leach sets. There's even a whisper of King Peladon in the Duke's proud stubbornness and a whiff of his High Priest, Hepesh, in Aurelian's scheming comrade, Lord Bernhardt.

Then, suddenly, the story takes a delicious left-turn, when Lancelot – of all people – turns up at Aurelian's court, with a horde of Knights in tow, and the Holy Grail on their minds. Quite what a legend from Earth's distant past is doing in the alien city of Varuz is a question McCormack leaves until the very end, but it doesn't take

---

NOVEL **BBC BOOKS**
RRP £6.99

Big Bang Generation

Sooner or later, it had to happen. Another incarnation of the Doctor, somewhere down the line, was bound to bump into Professor Bernice Summerfield at some point. It just so happened that that lucky incarnation is, in this case, the Twelfth Doctor.

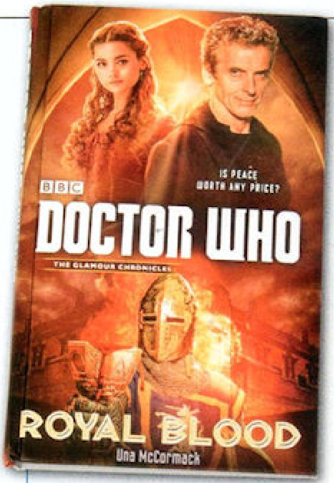
Of course, whether you consider it to be lucky or unlucky to bump into Bernice depends almost entirely on whether or not you're the Doctor, Benny, or the unfortunate arch-villain trying to go about taking over the universe when she runs headlong into your universe. Naturally enough, this is exactly what happens in *Big Bang Generation*, as Bernice and the Twelfth Doctor's destinies become entwined in a desperate race to prevent the destruction of... well, everything: Earth, the galaxy, the universe, and all of creation.

Our heroes must stop an artefact 'left behind' by the Ancients of the Universe making good on its threat to turn all of time and space – from the Big Bang through to the Big Crunch –

BBC
THE CON IS ON
DOCTOR WHO
THE GLAMOUR CHRONICLES
BIG BANG GENERATION
Gary Russell

long for the Doctor to realise that the Grail they talk of is, in fact, the Glamour – a mysterious artefact another visitor to Varuz (the dogged, but nervy, collector named Emfil) is after.

The Glamour's exact nature is kept tantalisingly opaque in *Royal Blood*. "It's not easy to spot," the Doctor tells Emfil. "Part of its power comes from the fact that it changes depending on who is looking." That makes it conceptually a harder grasp that something like the Key to Time. The Glamour can be anything – it may look like gold, or a painting, a statue, even a person. Its danger lays in the power it feeds off its victims. Those that are after the Glamour, from Lancelot to his ancient, nameless, joyless Knights to the shuddering Emfil, are, like a junkie chasing the ultimate hit, indefatigable in their pursuit of it.



Given that we're promised a less venom-tongued Doctor on television this year, it's noticeable how reined-in the Doctor's rudeness is in *Royal Blood* compared to last year's batch of novels. McCormack not only nails the Twelfth Doctor's impatient snippiness, but also Clara's warmth and raillery. With so much of the dialogue constrained by courtly formality ("I chafe at this inaction," says the Duke at one point), Clara's minty directness is a pleasing balance.

This first book in *The Glamour Chronicles* series wraps up its own story with a nice, neat bow, but leaves its questions hanging as to the nature of the Glamour. So, what is it exactly? And why are so many people after it? Questions, it seems, for *Big Bang Generation* and *Deep Time* to answer... **STEVE O'BRIEN**

> **'*Royal Blood* reads like a lost Target Books novelisation of a forgotten Jon Pertwee story, so steady is its tempo.'**

inside out and upside down, before completely erasing all of history, every single atom of matter, and everything else in between. Nice to know that our fate is in 'safe' hands isn't it?

Big Bang Generation is a frantically paced and well-plotted novel that catapults some of Big Finish's most beloved characters headlong into the TV Whoniverse. It's a tale of wonders from the beginning of time, an extra-terrestrial pyramid that suddenly appears in Sydney Harbour and a missing key, which, as these things generally tend to do, ended up in the wrong hands. In an enticing, and riveting story full of twists and turns, con-artists, academics, assassins, archaeologists and a Time Lord attempt to constantly outwit and out-manoeuvre each other, as they pursue 'The Glamour', which is key to the whole saving-the-universe thing, throughout time, and from one end of known space to the other.

The story comes to a climax – as cataclysmic events involving the Doctor usually tend to – on Earth, with the clock ticking ever closer to the end of all things. With every passing second, the odds of Bernice and her friends (and enemies) succeeding get lower and lower. The tension and excitement levels slowly begin to build until they reach a pulse-pounding, nerve-shredding crescendo, as the story sprints to its thoroughly satisfying and immensely rewarding conclusion.

WRITTEN BY Gary Russell
FEATURING
The Twelfth Doctor

Gary Russell, the man responsible for so many of the *Bernice Summerfield* audio adventures, has crafted a cult classic in the making. His snappy, witty prose channels the spirits of Terry Pratchett and Douglas Adams, yet retains a unique and immensely appealing identity of its own. The dialogue is wonderful. I swear, it's Lisa Bowerman's voice that you'll hear in your mind when Bernice 'speaks' and Peter Capaldi's when the Doctor 'talks'. The characterisation adds an extra dimension to this totally gratifying and entertaining novel. Fantastic. **TIM CUNDLE**

NOVEL **BBC BOOKS**
RRP £6.99

Deep Time

In the far future, a team of human archaeologists and scientists aboard a state-of-the-art spaceship, the *Alexandria*, sets out to discover what became of the Phaeron, a supremely advanced race whose apparent extinction is one of the universe's great mysteries. Their plan is to travel along the last Phaeron Road, which is all that survives of a network of wormholes through which the Phaeron travelled the universe. The Doctor and Clara join this expedition, which quickly lives up to the Doctor's early warning to the crew – "I do hope you're all ready to be terrified!" – when the wormhole (as is a wormhole's wont) turns out to be one-way, with something dreadful waiting at its other end.

As you will glean from this, *Deep Time* is very much a traditional – conventional, even – *Doctor Who* adventure, but it's an exciting and satisfying take on the space-crew-in-peril formula. Experienced *Doctor Who* author Trevor Baxendale has fun inventively dispatching crew-members one by one as the situation deteriorates. Of course, *Doctor Who* fans quickly learn the wisdom of not growing too attached to supporting characters, but Baxendale is very good at establishing, and then keeping in play, the various personalities and motivations. Perhaps one subplot, involving an antagonistic crew-member whose reason for joining the expedition has little to do with scientific inquiry, feels a little under-cooked, particularly in its resolution, but this is the exception in an otherwise well-drawn cast of characters.

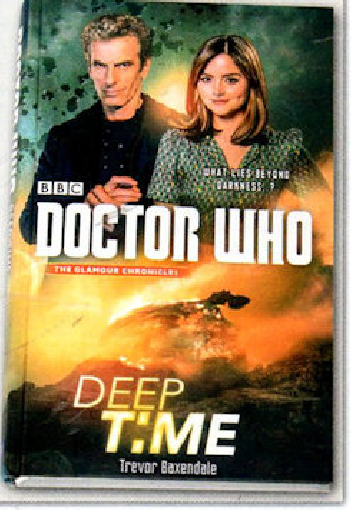
Perhaps more importantly character-wise, this is a book that gets Capaldi's Doctor just right. From that early warning to the crew, suggesting that he knows something of what lies ahead, to his switches between incomprehension at human emotion and tenderness in response to loss, *Deep Time* beautifully captures Peter Capaldi's portrayal of the Doctor.

Baxendale also sustains the tension throughout as the danger escalates and the crew of the *Alexandria* draw closer to the truth about the Phaeron. Indeed, *Deep Time* could be a set text on a creative writing course in how to structure and pace this kind of adventure story. No reader will be surprised when the expedition turns into a nightmare – come on, the point of sci-fi missions to the unknown, and not just in *Doctor Who*, is to go horribly awry – but the way each disaster gives way to another, greater calamity, deepening the sense of dread, is expertly handled.

A strong story in its own right, *Deep Time* is also one of a loose trilogy of adventures, *The Glamour Chronicles*, linked by the Doctor's search for a mysterious artefact. The book develops the arc effectively, revealing just enough about the titular Glamour to drive the reader on to the next book in the sequence. I'm not sold on that series title, though. The word 'glamour' may be appropriate here in its strictly literal meaning of 'deceptive or bewitching beauty or charm' but, to this reader at least, *The Glamour Chronicles* does rather suggest a different kind of publication – the unauthorised biography of Zsa Zsa Gabor, perhaps.

Deep Time is one of the strongest in the BBC Books range of original *Doctor Who* novels – a story you can imagine working well on television (assuming the visual effects budget was up to realising Baxendale's ambitious setting and plot developments) and one that's true to the spirit of both the programme and its main character. The Doctor and his companion, stranded on an inhospitable alien world with a band of – mostly doomed – humans, up against seemingly impossible odds and an ancient evil: it may be a staple of the genre but it's by no means easy to get right. And when an author gets it as right as Trevor Baxendale does here, you realise that a classic is known as such with good reason. **HYWEL EVANS**

WRITTEN BY Trevor Baxendale
FEATURING
The Twelfth Doctor and Clara



AUDIO DRAMA

BIG FINISH
RRP £10.99 (CD), £8.99 (download)

The Fate of Krelos

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LOUISE JAMESON IN
THE FATE OF KRELOS
BY NICHOLAS BRIGGS
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

On the surface, *The Fate of Krelos* is a 'tiny, trivial adventure' – writer-director Nicholas Briggs' words, not ours – designed to showcase Tom Baker and Louise Jameson in a more intimate setting. Or as intimate as you can get in a story which features the destruction of an entire civilisation.

Arriving for a spot of fishing in the mountain pools of Krelos, the Doctor and Leela witness the devastation of a mighty city at the hands of enemies unknown – just as K9 has a funny turn and seizes control of the TARDIS. Coincidence?

As *Doctor Who* story pitches go, 'evil K9' is irresistible. On TV, the metal mutt blew a fuse or ran out of batteries most Saturdays, but he was never anything less than a Time Lord's best friend. Now, in an age of viruses and malware, subjecting him to a hack-attack is the sort of terrific wheeze that only seems obvious in retrospect.

John Leeson, naturally, has great fun with this, slipping off his leash and subtly shifting the robot's vocabulary from the usual, finickity 'negative' to a more steely 'no', and setting the TARDIS on a crash course for tragedy. Bad dog. (Incidentally, it can't just be me who likes to imagine Leeson padding around the Big Finish sound booth on his hands and knees, can it?)

WRITTEN BY Nicholas Briggs

STARRING

Tom Baker	The Fourth Doctor
Louise Jameson	Leela
Michael Cochrane	Geralk
Veronica Roberts	Relly/Krelos Mayor

Baker and Jameson are in fine form, too, the former clearly enjoying playing the Fourth Doctor at his most recklessly irresponsible, his insistence he is "just a freckle on the nose of eternity" a far cry from the Oncoming Storm of more recent years. Jameson, meanwhile, effortlessly recreates Leela's winning mix of noble warrior ("This is a terrible sight in the light of three moons," she declares as Krelos burns) and wide-eyed ingénue: I love the way she responds to the Doctor's rhetorical "Have you never heard of spring cleaning?" with a deadpan, "I have not." Leela also gets to challenge the Doctor's seemingly mutable moral code in effective scenes reminiscent of Donna Noble at her most righteously affronted.

They're joined by just two guest stars: Jameson's former *Tenko* co-star Veronica Roberts appears briefly in a couple of roles, while *Doctor Who* veteran Michael Cochrane plays Geralk, an ageing, housebound explorer who still manages to scale mountains thanks to a robot avatar. It's a delightfully romantic notion, brought to life through a lovely, twinkly turn that channels some of the spirit of one of Cochrane's previous creations, *Ghost Light*'s Redvers Fenn-Cooper.

Nick Briggs has made no secret of the fact this is a prelude to season finale *Return to Telos*, which will drop the Fourth Doctor into one of his predecessor-but-one's most celebrated escapades. Those events are seeded here with the TARDIS reverting to its late 60s vintage, complete with a mysterious scrap of what appears to be a Highlander's tartan. But it would be wrong to dismiss this as a mere overture to the main event. For a tiny, trivial adventure, *The Fate of Krelos* stands tall on its own terms. **PAUL KIRKLEY**

AUDIO DRAMA

BIG FINISH
RRP £10.99 (CD), £8.99 (download)

Return to Telos

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER, LOUISE JAMESON AND FRAZER HINES IN
RETURN TO TELOS
BY NICHOLAS BRIGGS
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Big Finish loves a good juxtaposition. You can hardly blame them, with the available pool of talent and so much history to mine, you could have a lot of fun playing mix and match, and they do. This year's 'Locum Doctors' trilogy is the tip of the iceberg. Other recent stories have had the First Doctor face off against an angry Vardan, and the Fifth lost in E-Space. The Sixth Doctor is an incorrigible flirt, running around time and space rubbing shoulders with Jago and Litefoot and Charley Pollard. Even the Eighth Doctor is always running into those Invasion Cybermen and 60s grey/blue Daleks. Now, the Fourth Doctor, not much one for looking back, takes part in the biggest mash-up so far. In the finale of this year's Fourth Doctor Adventures, picking up from the cliffhanger of *The Fate of Krelos*, he actually gatecrashes *The Tomb of the Cybermen*. Well, almost.

Return to Telos was billed very much as a tale of two eras colliding. There's a famous episode of *Deep Space Nine* that revisits the classic original *Star Trek* episode *The Trouble with Tribbles*. *Return to Telos* is a nod to this, but in reality, it's more a case of 'Return to the Fate of Krelos', as its unusual structure means that it depends heavily on *Krelos* for context, and certainly spends more time exploring the events of that story than actually on Telos.

Writer and director Nicholas Briggs is very reverent towards the events of *Tomb*, and tries to make sure the twain never really meets – keeping the Fourth Doctor, Leela, and K9 as far removed from what's happening in the tombs of Telos as possible. This is both understandable and a bit of a shame, as Leela and Jamie never get to meet.

The scenes on Telos are well executed. Briggs gives us a sort of 'Tomb Cutaway' at the beginning, with Frazer Hines doubling again as Jamie and the Second Doctor, while Bernard Holley gets a short stay of execution as the ill-fated Peter Haydon. It's little more than an extended joint cameo but it all feels authentic. The music and sound design from Jamie Robertson is also top-notch, brilliantly evoking the soundscape of *Tomb*.

WRITTEN BY Nicholas Briggs

STARRING

Tom Baker	The Fourth Doctor
Louise Jameson	Leela
John Leeson	K9
Frazer Hines	Jamie McCrimmon
Michael Cochrane	Geralk
Bernard Holley	Peter Haydon
Veronica Roberts	Relly
Nicholas Briggs	The Cybermen

More airtime is given to Michael Cochrane and Veronica Roberts as bickering couple Geralk and Relly. Although they and Geralk's robot (also Cochrane) are the only inhabitants of Krelos we meet, they're well thought out characters, and feel real.

Briggs' script gives him the opportunity to conjure up some chilling moments as the Cybermen take Krelos, casting their invasion force as an unstoppable plague of metallic locusts, infiltrating and decimating a world in no time at all.

What's maybe less effective is that the Cybermen of the 60s are suddenly time travellers, hopping around all over the vortex, there's no reason why they shouldn't be – but it's a bit odd to hear them talk about causality rather than their usual themes of survival and conformity.

The story is a complex web of paradoxes and *Back to the Future*-style exploration of multiple events that the Doctor's already lived through in two different bodies. Perhaps with this in mind, the resolution of the whole Krelos-Telos plot is light-heartedly wrapped up by a hoover-wielding robot, perhaps a nod to *TV Comic*.

Return to Telos isn't quite the epic finale it promised to be, but not through lack of trying. It's a bold experiment, full of good ideas and strong performances, lovingly realised, and with plenty to like.

Tom Baker has had a very good run of stories this year, and his easy chemistry with Louise Jameson has been a real highlight throughout. Tom has some very good Doctor-ish moments debating with Leela whether or not to change history, where she argues for affirmative action, and he throws the manual in the bin and gets stuck in. At the end, the pair share a lovely, wistful final moment where they do a little stargazing, having finally had their curtailed fishing trip.

This might be the last regular audio outing for the Fourth Doctor and Leela, as Lalla Ward will be signing on for the next two series as Romana II. So let's hear it for Tom and Louise. The growth of their relationship on audio has been a major success of this range. *Return to Telos* manages to draw an excellent series of Fourth Doctor Adventures to a sweet, thoughtful close. Bye bye, savage. **MARTIN RUDDOCK**

> **'The music and sound design is top-notch, brilliantly evoking the soundscape of *The Tomb of the Cybermen*...'**

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

We are the Daleks

The Seventh Doctor once described his days as being "like crazy paving." In the real world, meanwhile, more than 25 years have passed – all in the right order – since the funny little fellow with the hat fought the Daleks in his silver jubilee year. For the hard-of-counting, that means *Remembrance of the Daleks* is now older than its 1963 setting was at the time of broadcast – reason enough, figures Jonathan Morris, for the late 1980s to warrant a period Dalek adventure of their own.

WRITTEN BY Jonathan Morris

STARRING
Sylvester McCoy ....The Seventh Doctor
Bonnie Langford ....Mel
Kirsty Besterman .... Serena Paget
Nicholas Briggs.......................The Daleks

Morris certainly doesn't stint on the historical window dressing, throwing in everything from carphones and Pet Shop Boys lyrics to the unedifying vision of the Doctor as a red-braced City stockbroker (dealing in – what else? – futures). One character even swears a Dalek is about to pop its lid and reveal Jeremy Beadle – which, if you think about it, is the most natural reaction anyone might have had to a Dalek in the 1980s.

More fundamentally, the plot pivots on the rise of conspicuous, greed-is-good materialism that became the decade's defining legacy, with the Daleks – no strangers to a hostile take-over – attempting to conquer the Earth through the power of the free market. They're helped in their cause by MP Celia Dunthorpe, who wastes no time in siding with the tin cans against "the enemies of progress." As a satire on the era's most divisive figure, it's not much more subtle than 'Thatchos' from that old Lenny Henry TV sketch. But it's great fun, peppily written, and certainly more satisfying than the somewhat CBBC sub-plot about deadly video games.

Some 80s icons have aged better than others, and *We Are the Daleks* offers a welcome return for the short-lived TARDIS team of the Seventh Doctor and Mel. They're a great partnership: Sylvester McCoy attacks the material with gusto, while Bonnie Langford proves what a terrific actress she is when she's not being written as a slightly awkward principal boy.

The Seventh Doctor feels right at home in the urban milieu of 1980s London, crashing on couches and cadging lifts in a manner that would have been unthinkable during the years of his immediate predecessors. It's a pity, then, that much of the later action shifts to Skaro and, in particular, into space, audio being far from the ideal medium for lengthy intergalactic dogfights.

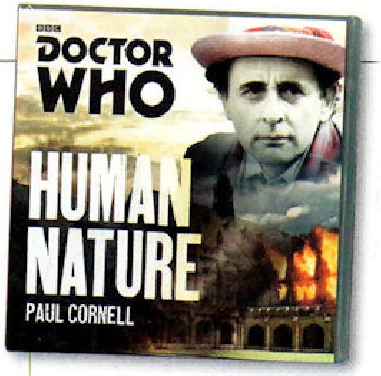
BBC
DOCTOR WHO
BRAND NEW ADVENTURES
GAME OVER
SYLVESTER McCOY AND BONNIE LANGFORD IN
WE ARE THE DALEKS
BY JONATHAN MORRIS
FEATURING NICHOLAS BRIGGS AS THE DALEKS
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

The ending, meanwhile, is not so much a hat-tip to *Remembrance* as a full-on remake. Experienced in chronological order – shortly before the Doctor meets Ace and does it all over again – that would have seemed odd. But, viewed from three decades down the line, it's a rather sweet, nostalgic tribute to one of *Doctor Who's* best-loved stories – just one of the many advantages of a life lived like crazy paving. **PAUL KIRKLEY**

TALKING BOOK

BBC AUDIO
RRP £25.00 (CD)

Human Nature



There's something pleasingly totemic about *Human Nature*. In prose form it epitomised the Virgin *New Adventures*, a rare example of a story that genuinely was too broad for television. That is until Paul Cornell was co-opted by Russell T Davies to turn the novel into a TV adventure for the Tenth Doctor in 2007. Its high concept and exploration of the human condition made *Human Nature* the perfect fit for a *Doctor Who* that had come of age.

WRITTEN BY Paul Cornell
FEATURING The Seventh Doctor and Bernice
READ BY Lisa Bowerman

Human Nature's story is deceptively simple. Bernice Summerfield is grieving for a lover. The Doctor, in an attempt to understand her very human response, willingly alters his DNA, becoming human schoolteacher John Smith with no knowledge of his Time Lord nature. Taking up a position at a boys' school in the village of Farringham shortly before the start of the First World War, Smith gets a crash course in humanity whilst Benny keeps on eye on him. The plan would have been sound save for two outside factors – the arrival of a family of shape-changing Aubertides keen to get their hands on some Time Lord bio-data, and Smith falling in love with science teacher Joan Redfern...

Others have expounded on the greatness of *Human Nature* in more detail elsewhere; suffice it to say, Cornell's novel is as clever, scary, funny and heart-breaking two decades on as it was on first publication. This audio release is given added vim as it marks Lisa Bowerman's range début as reader. Bowerman has played the hard-drinking, fast-quipping original book companion since Big Finish's inaugural audio series in 1998. Bowerman's take on Bernice is spot on, but it's in the breathtaking array of character voices where the actress shows her mettle, displaying a greater range than her regular audio adventures allow. Every character is given a distinct, characterful voice. Favourites are a sneering nasally arrogance for school captain Hutchinson, the delightful earnestness of suffragette Constance Harding, and balloon-obsessed Aubertide Aphasia with her foot-stamping childishness. It's pleasing stuff, Bowerman's brisk narrative style packed with energy.

David Darlington goes for a classical leaning in his music score, doom-laden strings underpinning the narrative with sinister foreboding. Sequences of Bernice writing in her diary might not need the scratching of a pen underneath the speech, or cricket pitch scenes enhanced with a breeze moving through tree branches, but it gives everything a lift. It's subtle, but the effort makes the listening all the more pleasurable.

Human Nature is a story that makes you think – about humanity, grief, the nature of the Doctor and how he walks in eternity. It's also great *Doctor Who*. Literary in its ambitions, perhaps, but still feeling like that daft old TV show. It's a difficult trick to pull off. This audiobook pays full tribute to that, the words conjured into vivid life by a reader who it's good to see is already booked for future BBC Audio releases. **MARK WRIGHT**

AUDIO READING

BIG FINISH
RRP £2.99 (download)

Dark Convoy

DOCTOR WHO
SHORT TRIP

War, as William Sherman said, is hell. At any given time in history, a war has been, or is being, waged somewhere on Earth. Humans like fighting. We always have done and we always will. And in *Dark Convoy*, the Doctor and Ace land on a ship in one of the bleakest theatres of conflict in the Second World War – the Arctic Convoys. These convoys kept the Russian war machine rolling, but at a devastating cost as the German Navy (U-Boats in particular) inflicted tremendous damage and losses on them. It's here, on their brief sojourn aboard the *HMS Thunder*, that they're given a small taste of the reality of the conflict as they play cat and mouse with an enemy submarine and embark on a rescue mission in one of the harshest environments known to man.

WRITTEN BY Mark B Oliver
FEATURING
The Seventh Doctor and Ace
READ BY Sophie Aldred

As well as being a taut, gripping boys-own style adventure, Mark B Oliver's tale explores the nature of comradeship forged in the most extreme of circumstances and the loyalty of soldiers and gives the listener an inkling of the impossible life or death decisions that those involved were forced to make on a daily basis. Sophie Aldred's emotion-filled narration channels the fear and dread that was omnipresent during these fateful missions as she expertly delivers this all-too short drama filled with courage, loss and friendship that unfolds in the face of unbelievable danger and sacrifice. *Dark Convoy* offers its audience a snapshot of a world we couldn't even begin to imagine in a splendid, if a little shocking, story. Welcome to Hell... **TIM CUNDLE**

AUDIO DRAMA

BIG FINISH
RRP £35 (CD), £30 (download)

Counter-Measures
Series 4

FOUR ORIGINAL FULL CAST AUDIO DRAMAS
BIG FINISH
COUNTER MEASURES
SERIES 4
DOCTOR WHO

It has often been noted that *Doctor Who* is a peculiarly British institution. This Britishness is evident, too, in its spin-off series, like *Jago & Litefoot* and *Counter-Measures*. And while the former has seen the vigilant Victorian defenders of the faith travel to Venus and bounce around in history, it's the latter that for this reviewer at least, embodies everything British about *Doctor Who*.

The *Counter-Measures* team (think *Dan Dare* meets Gerry Anderson's *U.F.O.* with a sprinkling of *The Avengers* and James Bond thrown in for good measure) emerged from 1988's *Remembrance of the Daleks* to stand resolute as the ultimate deterrent against all manner of weird and wonderful threats, be they domestic, foreign or alien, has now become a staple part of the *Doctor Who* universe. Normally, one would have added some sort of and 'long may it be so' caveat, but then *Counter-Measures* Series Four arrived, and it changed everything. And I do mean everything.

Unlike the previous series which were formatted as a collection of individual adventures loosely linked by an ongoing arc, *Counter-Measures* Series Four is a single story split into four exciting, involving and thoroughly engaging chapters: *New Horizons, The Keep, Rise and Shine* and *Clean Sweep*. Involving secret Nazi science, legendary 'magical' liquids, extra-terrestrial and government conspiracies, mind control, jail-breaks and imminent global disaster, Series Four combines all manner of intrigue, skulduggery and chicanery, plus a gut-punch finale that you'll never see coming. It's just about the best series of *Counter Measures* yet – the only down-side being that, given that gut-punch ending, it could very well be the last. I hope it isn't, but then I'm still reeling from the final five minutes – and I daresay I will be for some time to come – so who knows?

WRITTEN BY Mark Wright and Cavan Scott, Ken Bentley, John Dorney, Matt Fitton

STARRING

Simon Williams	Group Captain Gilmore
Pamela Salem	Rachel Jensen
Karen Gledhill	Allison Williams
Hugh Ross	Sir Toby Kinsella
Philip Pope	Templeton

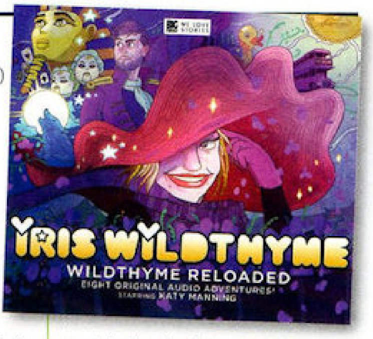
However, given how good this series is (was?), it would a terrible shame if the team didn't return to once again fight the good fight. The tone, pace and plotting are superb, and the writers have, collectively, imbued the series with a sense of creeping dread and fatalistic reality, both of which add a strange momentum to proceedings. This in turn, allows the fantastic cast to add an extra dimension to each of their – at times – all-too-real characters. Characters with complicated lives and relationships, who face the same issues and problems as the rest of us, but do so while protecting Britain, and the Earth, from danger and alien hostility.

Counter Measures Series Four isn't for the faint-hearted or those who believe in happy endings. It is, however, an adrenaline-pounding tale of stiff-upper-lip heroics, invidious other-worldly scheming and treachery. It twists and turns its way through the secretive world of espionage and the behind-the-curtain, string-pulling power-plays of government agencies and departments that shouldn't exist. One day, all series will be this good. **TIM CUNDLE**

AUDIO DRAMA

BIG FINISH
RRP £20 (CD), £18 (download)

Iris Wildthyme:
Wildthyme Reloaded



For those who came in late, Iris Wildthyme is like a loud, brash, mischievous version of the Doctor. She means well, she likes a drink or two, and she's attracted to (and attracts) trouble like a moth to a flame. While long-time fans will welcome *Wildthyme Reloaded* with open arms as it hits all the beats that we know, love and expect, it's also the perfect jumping-on point for newbies. It's perfect for anyone looking for something fun, that treads a slightly different – and at times almost surreal – path to the rest of the *Doctor Who* universe.

Iris and Edwin come face-to-face with intergalactic soul-sucking, show-business puppets The Scorchies at a 1980s end-of-pier show; they confront spectres and strange intelligences on the moon; and then they discover a most unexpected, unwanted and ancient presence while shopping for a bargain or two. This is all par for the course, but it's merely the appetiser, as they become trapped in a an eternal Casino that gives new meaning to 'gambling until you drop'; end up playing sleuth in a very British murder mystery and rum to-do; and discover the truth about life after death, after ending up in a cosmic reality show and winner-takes-all challenge.

WRITTEN BY James Goss, Nick Campbell, Roy Gill, Mark B Oliver, Hamish Steele, Cavan Scott, Scott Handcock, Paul Magrs

STARRING

Katy Manning	Iris Wildthyme
Geoffrey Breton	Captain Turner
Ian Hallard	Brian/Greenock/Slot
David Warner	Edward
Nicola Bryant	Maggie/Mabel

After a brief respite to let the main course settle, our new friends meet an alien werewolf in Belgium which leads to a most surprising and unsettling conclusion, before Iris revels in the drunken company of relative strangers and tells the tale of her journey to find an old comrade, and in the process discovers a new ally.

Wildthyme Reloaded encapsulates all of the humour, energy, warmth, and slightly off-kilter and eccentric story-telling that make Iris' exploits so much fun. Each and every one of the writers involved delivers a top-notch tale for her to get stuck into. The irrepressible Katy Manning is as wonderfully manic as ever in the title role, while Geoffrey Breton as Captain Turner provides the perfect stiff-upper-lipped foil to counter his slightly unhinged partner, as they lead the magnificent supporting cast through each of one of the duo's escapades. It's proper grand. **TIM CUNDLE**

DVD

REELTIME PICTURES
RRP £10 (DVD-R), £6 (download), £3 (stream)

Myth Makers: Virgin Publishing

FEATURING Peter Darvill-Evans
FROM *www.timetraveltv.com*

The date is 28 September 1993. Virgin Publishing gathers the great and good of its *Doctor Who* fiction line at the Conservatory Bar in central London. Publisher Peter Darvill-Evans has called this august group together to celebrate the success of *The New Doctor Who Adventures* and brainstorm ideas for a new range of *Missing Adventures* featuring the Doctor's first six incarnations. There are drinks, there are sausages on sticks, and there are interviews, as Nicholas Briggs is on hand to record the event for a new *Myth Makers* video.

23 years later, Reeltime Pictures has finally released this recording, combining the now-archive footage with a brand new interview with Darvill-Evans. The resulting DVD is something of a time capsule; a snapshot of a time where ongoing *Doctor Who* meant either *The New Adventures* or **DWM**'s comic strip.

You're playing 'spot the writer' as soon as you hit play. Now familiar names appear, from Gary Russell, who would go on to bring the Doctors back for Big Finish on audio, to fan-favourites Kate Orman and Jim Mortimore. There's Gareth Roberts, who would go on to write for the TV series itself; David Howe, author of countless *Doctor Who* non-fiction titles, and Andy Lane, best known today for his hit *Young Sherlock Holmes* novels. It just goes to show what a home Virgin Publishing was for exciting, young talent at the time.

Most fascinating are the authors' opinions of whether *Doctor Who* would ever come back to TV and what kind of show it should be if it did. As Darvill-Evans notes, almost all of the *New Adventures* authors call for its return, while the publisher himself was keen for it never to reappear on screen at all.

The content of this DVD shines for any fan of *Doctor Who* fiction. It will remind those who lived through the 'wilderness years' just how frustrating and yet exciting the period was. *Doctor Who* was dead on TV, but lived on through the talents of a very special group of people; creatives who lay the foundations for its triumphant return to television in 2005. **CAVAN SCOTT**

Looking back at the Doctor's past glories that recently aired on UK TV...

TELEVISION **THE HORROR CHANNEL**
BROADCAST 1 & 2 September 2015 | **FIRST BROADCAST** 8 & 15 February 1984

Resurrection of the Daleks

This issue we return to Peter Davison's clash with the Daleks – and their twisted creator, Davros!

REVIEW BY **RICHARD ATKINSON**

ILLUSTRATION: JAMIE LENMAN

It's about time that **DWM** addressed the sterling work that's being done by the Horror Channel. For even if you're a fan who has the entire DVD range neatly shelved and near at hand, there's nothing like drifting through the channels, happening upon some old *Doctor Who* and being drawn in. And while some of those classic tales may not be out-and-out horror, the fact that they found a home on this particular station is a reminder that while the Doctor often promises his companions the wonders of the universe, in reality they're more likely to face some squalid fiend.

Last month, Horror offered a variety of nastiness: from the clammy "toad-faced" Sontaran Linx, revealed at the climax of *The Time Warrior* Part One, to the psychological horror of the Mara – a serpent, tightly coiled around the darker parts of the subconscious. Top of the list of horrible creations, however, has to be Davros – an emaciated husk, hunched up in the base of a Dalek – who emerged from cryogenic suspension in a re-run of *Resurrection of the Daleks*.

Terry Molloy's Davros is the most melodramatic rendering of the evil Kaled scientist; a full-throttle version of the Dalek creator, who can switch from haughty conversationalist to screeching megalomaniac in an instant. His face is frozen in a perpetual howl: jaundiced skin, eyeless sockets a raw crimson, lips the colour of a livid bruise. For some, he lacks subtlety but he is, nevertheless, extraordinary. He's the picture of evil, a villain who literally has no redeeming features.

Such a reading of this 'middle-period' Davros admittedly owes more to the reaction of an impressionable young viewer on the story's original broadcast, than its recent airing – memories of a distinctive silhouette emerging from the icy blue confines of the cryogenic chamber in the Season 21 trailer. Now, perhaps, it's easier to revel in the dark humour that arises from this blacker-than-black villain. He's been sat, frozen to the spot, for the last 90 years. As he's released from his prison, you can imagine him thinking, *"What time do you call this?"* He's outraged by how badly things have been going in his absence, and furious at the way he's being treated. *"Don't they know who I am?"* Of course, now he's back, everything will be fine. He establishes a base of operations and sets about methodically stabbing his saviours in the back. Unsurprisingly, he keeps a chemical agent on him that makes others do his bidding. With stiff fingers he purposefully extracts the hi-tech syringe from his chair but, in order to use it, he has to get others to crouch down to his level. He almost says, "Whoops! I've dropped something!"

WRITTEN BY Eric Saward

STARRING

Peter Davison	The Doctor
Janet Fielding	Tegan
Mark Strickson	Turlough
Terry Molloy	Davros
Maurice Colbourne	Lytton
Rodney Bewes	Stien
Rula Lenska	Styles
Jim Findley	Mercer
Chloe Ashcroft	Professor Laird
John Scott Martin, Cy Town, Tony Starr, Toby Byrne	Dalek Operators
Brian Miller, Royce Mills	Dalek Voices

Davros is by no means the only intriguing character in *Resurrection*. His rescue is facilitated by the incompetence of the prison ship crew. Dr Styles is cynical and complacent, and new recruit Mercer is naïve and idealistic. Both are out of their depth when there's a genuine emergency and they realise it might be up to them to save the day. Good news for us, because it would be a less interesting story if our heroes knew what they were doing. Trooper Lytton is a little more professional, but he is hampered by the Supreme Dalek, who insists on micro-managing the finer details of the jailbreak. When it comes to the bloodbath at the end of the story, writer Eric Saward lets Lytton walk away, thinking no doubt that the character has more potential...

But let's forgive Styles, Mercer, Lytton, and the bumbling, half-hearted Dalek Agent Stien, for not being totally focussed. Untangling exactly what's going on isn't easy. The Daleks want to spring Davros so he can find a cure to a deadly virus that's killing them off. They've set up a time corridor between their ship in deep space, and twentieth-century Earth. On Earth, they've hidden cannisters of the virus, which a squad of soldiers are obligingly guarding. It's not long before the TARDIS is snared by the Time Corridor, and the Doctor makes his way onto the Dalek ship. This might, just possibly, be part of the Supreme Dalek's plan, as he makes duplicates of the Doctor and his companions in a bid to invade Gallifrey. Oh, and he's also positioned other duplicates in positions of power on Earth. He's a Dalek with his tentacles in a lot of pies.

But while they may have a lot going on, the Daleks of *Resurrection* do dither. They've gone crawling back to Davros, but they soon regret this move and start to back-pedal. The Doctor tries to instil a sense of fear in his allies when they encounter a Dalek, but they polish it off relatively easily by pushing it out the window. War-worn, the Daleks are a demoralised force. It's a daring approach, showing them at their most vulnerable, light-years away from the awesome power that lays siege to Gallifrey in *The Day of the Doctor*.

The Doctor certainly doesn't take these Daleks as seriously as he might. At the end of the story, the Supreme Dalek phones the TARDIS and tries to have the last word. His Dalek duplicates are still at large on Earth. The Doctor waves this off and doesn't even think it warrants further investigation.

Which brings us back to Davros – the real threat at the heart of *Resurrection of the Daleks*. At one point the Doctor picks up a gun and heads off to sort out his old enemy for good. But Davros calls his bluff. The Doctor may be a nuanced character, but his Fifth incarnation is more straightforwardly heroic than most. Davros, meanwhile, is at the very pinnacle of villainy. He knows the Doctor just doesn't have it in him... **DWM**

For a list of *Doctor Who* episodes airing on UK TV this month, turn to page 97.

> **'War-worn, the Daleks are a demoralised force. It's a daring approach, showing them at their most vulnerable.'**

MISSING IN ACTION!

FIRST BROADCAST
11 March – 1 April 1967

The Macra Terror

This issue we take an in-depth look at one of the stories missing from the BBC's archives – as the Second Doctor encounters giant crabs!

REVIEW BY **GRAHAM KIBBLE-WHITE**

The over-riding orthodoxy in a good magazine is timeliness. There must be a pertinent reason for the inclusion of each item. Within *The DWM Review* that couldn't be more obvious – here's a something, which is now available to buy.

But, the Morphoton-like brains who steer this organ have recently thought a big thought. 'Isn't it a shame those *Doctor Who* stories that don't look like they're going to get a release on DVD – consequence of the unhappy fact they're mostly missing from the BBC archives – will never have a proper going-over in our reviewing shop?'

Thus, readers, welcome to a new initiative! It's the missing, in action! For no other motivation than *sheer love*, today **DWM** commences on an assignment to give those errant entries the full treatment. They may not be popping up on Amazon this month, but we won't let that stop us.

And so we begin with *The Macra Terror* from 1967. If you really want timeliness, we can accommodate that. The four-parter written by Ian Stuart Black (his last for the series) and directed by John Davies (his only) features the Second Doctor, Ben, Polly and Jamie arriving at an unnamed outer-space human colony which may appear the epitome of gaiety, but has in fact been secretly taken over by a race of evil giant crabs. However, ask anyone in charge, and they'll tell you: *"There are no Macra!"*

It's a deception perpetrated by the state, a theme so evergreen that as I write, the internet is having terrific fun with the revelation the Department for Work and Pensions used fictional claimants in its literature. "I'm really pleased with how my CV looks," said an imaginary Sarah on one pamphlet. "It's going to help me when I'm ready to go back to work." Switch to our story, and a brainwashed Ben's coming out with equally fabricated enthusiasm: "Well, we've got to do something to help in the colony. We can't just eat their nosh without helping out."

I don't think it's too controversial to say that when watching old *Doctor Who*, sometimes one has to acclimatise, not just to different production standards of the day or the pace of the drama, but to a kind of naïvety too. But *The Macra Terror* is rarely that. It's a nuanced, furtive satire, which reveals how a silly kind of showmanship can be used to disguise something far more sinister.

WRITTEN BY Ian Stuart Black

STARRING

Patrick Troughton	Dr Who
Anneke Wills	Polly
Michael Craze	Ben
Frazer Hines	Jamie
Peter Jeffrey	Pilot
Gertan Klauber	Ola
Terence Lodge	Medok

This is a world that's allowing itself to be distracted by pageants and dancing girls, while simultaneously poisoning its populace. In 1997, producer and director James Gatward – who'd worked on several films in the 1970s with Ian Stuart Black – penned his obituary for *The Independent*. "Black's view of life was Darwinian," he wrote in his final summation, and you can identify that trait in this adventure. Not just in the fundamental struggle between species who require inimical conditions for life (the Macra have the colony folk mine a gas which is deadly to humans while invigorating for the giant crustaceans), but also in the representation of a regime that's trodden on the weak to prosper.

There's something in the air – and it's not just toxins. The ideas Black was exploring persist today. In an interview Mark Gatiss recently revealed he'd been toying with creating an enemy species for *Doctor Who* called the 'They'. This would be the 'They' whom people credit for making those decisions about what happens in public life. The 'They' who will take charge in a crisis. The 'They' who don't want us to know things which might undermine the status quo.

The Macra (*"Macra do not exist!"*) are the 'They', the unseen mandarins who hide behind the throne or, more accurately, a portrait of the colony's Controller. And what a piece of good fortune that the first ever episode of *Doctor Who* to feature our hero's face in the title sequence should commence its story with another striking photograph, that of the aforementioned (literal)

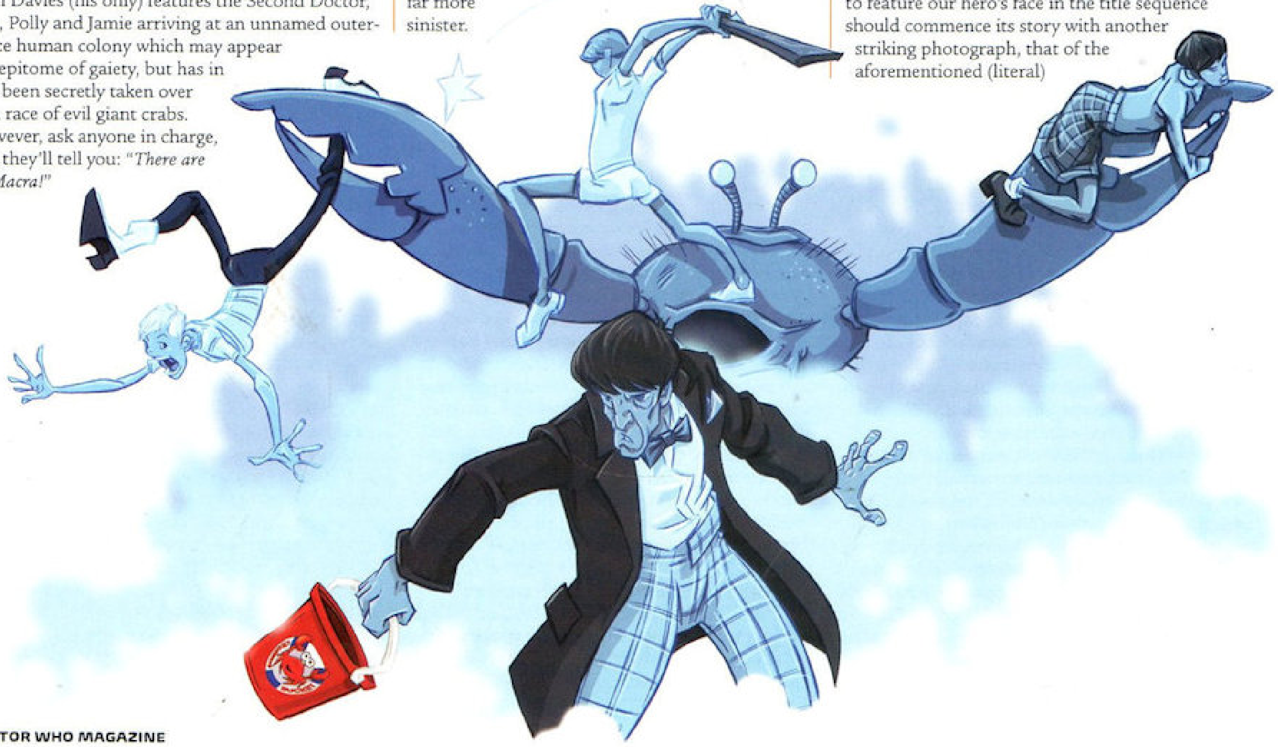


ILLUSTRATION: BEN WILLSHER

The Pilot (Peter Jeffrey) and Ola (Gertan Klauber) recoiling from the Macra terror!

'The Doctor is never more lonesome, as he stalks through much of this adventure unattended and often at night.'

figurehead. The contrast between the two offers almost everything you need to know about the different ideologies at play. The latter is blandly pleasant, or as Polly says, "smashing". The former, sleepy, a little battered but full of character and infinitely interesting. When he's forced into a machine that launders his clothes, it's instructive that the Doctor immediately subjects himself to the 'rough and tumble' device, to reinstate the wrinkles.

It's been said before, but I'm going to say it again, *The Macra Terror* is the point where Patrick Troughton's time traveller comes into his own. He's less frenetic than before, comfortable enough to now start letting the gimmicks slip. The recorder barely gets a toot – thank God – and there's only one incident of headwear-acquisition, and it's a really charming bit, with the Doctor being given a majorette's hat at the end of the tale, before he and the gang literally dance off the scene.

Yes, they end as a high-kicking troupe, but before that, this Doctor is never more lonesome. He stalks through much of the adventure unattended and often at night. When he is in company, he mostly keeps his concerns to himself, allowing the occasional seemingly mild, but devastatingly acute, question to pass his lips. "Why do you want everyone to be the same?" he asks the colony's Pilot. Better yet is his exchange with the dissident Medok, who tells him, "I don't know you. You don't belong here." The Doctor replies, so softly, "Do *you* belong here?"

Sixth Doctor actor Colin Baker once spoke of the character's "essential belief in the rightness of things," and that, "if things aren't right he feels compelled to do something about it... right doesn't always necessarily mean beautiful or happy or pretty, but *right*." The second incarnation has precisely that compulsion, and seems a restless soul, agitating his way towards resolution.

Occasionally, however, he does slip into didactics ("Don't just be obedient. Always make up your own mind!"), but Troughton's performance – a silly, puffed-up indignation – ensures we never feel hectored. He leans in and out of the material, making the most lethal line of all one where the Doctor critiques a jingle that promotes the importance of a solid work ethic. "Dreadful! Did you hear that rhyme? The man who wrote that ought to be sent to the Danger Gang, not us!"

Nonetheless, Black's script doesn't just play this sweet and characterful chap against a uniformly evil totalitarian state. In fact, Peter Jeffrey's Pilot could be said to be a principled person who's nonetheless allowed his sense of idealism to blind him from the injustices he now presides over – and the truth about who's really running the colony. The familiar publicity photo seen on this page captures something of that, the man shrinking back while his strong-arm, security chief Ola (Gertan Klauber) raises a stick at something off-picture. In all of his interactions with "the strangers" – the TARDIS crew – Pilot is conciliatory. When Medok pretends the Doctor had nothing to do with his escape from custody, Pilot is relieved to bundle up this unpleasantness. "Well, I'm extremely sorry about it... and of course you're free to go." He genuinely believes in the morality of his administration; that if demonstrated the self-evident *rightness* of his dogma will prevail. "Our ancestors believed in the virtues of healthy happiness and we have tried to keep their ideals alive," he says later on in the story. Healthy happiness – it's got a ring to it. How could anyone object? It's like, say, The Big Society.

Make no mistake, Jeffrey's performance is marvellous, but this isn't just a case of a gifted actor bringing out such sympathies. I'd say it's all there in Black's writing. A case in point is the creation of yes-man Questa, about whom the script says, 'a sympathetic, very genuine fellow'. In fact Black, who read Philosophy at Manchester, presides over almost everyone with a calm benevolence. True, Ola is pretty much as 'hench' as a henchman can get, but it's only the Macra (*"It is forbidden to say that!"*) who merit his unadulterated derision. By the end they seem panicked and – well – utterly useless, really. Now that the humans have been galvanised by the Doctor into shutting down operations, the crustaceans can do nothing but cry. And they can't even do that; their proxy, the Controller (or whomever it actually is who possesses that voice) wailing pathetically.

Alas, they invite derision from us too. As you know, there's little moving visual material left from this serial, but the giant crabs – created by Shawcraft Models – do look very much like a let-down. With all the apparent mobility of a caravanette reversing out of a lock-up, they force actors into those horrible contortions whereby they have to place their own necks inside the clutches of notionally grasping pincers. Certainly this, and problems with the subsequent story, *The Faceless Ones*, prompted producer Innes Lloyd to look into using the BBC Visual Effects Department for future episodes. Which is a top fact, but we should also note that at this point in its life, *Doctor Who* was entering the studio about a week before the end results were screened on BBC1. It's madness! That the programme would mess about with a Dormobile-sized monster on such a tight turn-around... and without any post-production facilities. The Macra may be a failure of carpentry, but they're still a triumph in ambition.

I've made some effort to find the parts in *The Macra Terror* that have resonance today (and let's not forget Ben's response when he's told the Controller brings the colony encouragement – "Oh, he's not a politician then!"), but of course it's also very much a product of its time. The surface-level indolence of the place, and its obsession with the organised fun of beauty competitions and "dance festivals" makes you think of the prevalence of Butlins and the like, plus the rise of the package holiday. Meanwhile, the crews forced to work in the pits calls to mind labour camps – a concept still redolent for a generation (including Ian Stuart Black) who would perhaps be watching along with the kids – but also rests upon what would have then felt like the stable assertion that this kind of industry was to continue as a part of British life for decades to come. It's not an assumption specific to just this story, though. Pipelines would weave their way through *Doctor Who* for a good few years yet.

I also think this parable taps into the televisualisation of British politics. The then-Prime Minister Harold Wilson was the first to be quite at home on TV and, having studied videotapes of John F Kennedy, was savvy in shaping his demeanour to suit the form. It lent him an impression of modernity, but also an omnipresence useful for anyone in high office. In *The Macra Terror*, the Controller enjoys a similar kind of power through screens. Sure, he's presented as a static shot, but in a way, that makes the point even more forcefully; that a still, manufactured and utterly controllable image is all that's required as an icon of authority. It does, however, make it all the more shocking – and perhaps baffling – when the creatures consent to let the real McCoy go in front of the camera at the end of Episode 2. Revealed as a bedraggled, frightened old man, who's basically been taken hostage, it flushes away any power he may have commanded. Something of an omnishambles for the monsters, and one from which they never quite recover.

HOW YOU CAN EXPERIENCE THIS ADVENTURE...

Surviving clips: *Lost in Time* DVD box set (2004), out now

Telesnaps: *Doctor Who Magazine: The Missing Episodes – The Second Doctor Volume 1* (2013), available for iPad, via Apple App store

Audio soundtrack: *Doctor Who Collection Four: The Lost TV Episodes* (2012), out now

It's an enduring sadness that so many *Doctor Who* stories are no longer available for us to watch. The weird aspect in all of this is, if *The Macra Terror* tapes hadn't been wiped, it would remain in my own past-tense today as a tale I'd long ago caught on VHS and then again on DVD. However, up until writing this review, I'd never really experienced the story in any form at all.

A week's a long time in politics, and that last episode even more so for those horrors, whose turnabout is absolute. However the 48 years that distance us from the production seem less so. Granted, it does only persist as a remnant of what it was – a Macra shell, if you like – but it's still enough to reveal its brilliance. Okay, it's no consolation to anyone for the sorry state it's in, but right now this is the 'newest' bit of *Doctor Who* in my life.

Macra do exist! **DWM**

PRIZES TO BE WON!

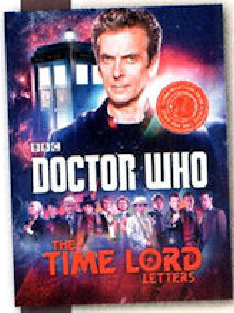
Enter this month's competitions for the chance to win the very latest DVDs, CDs and books!

Crossword

Do you know your *Colony in Space* from your Colony Sarff? Then why not try solving this puzzle?

WIN! THE TIME LORD LETTERS BOOK!

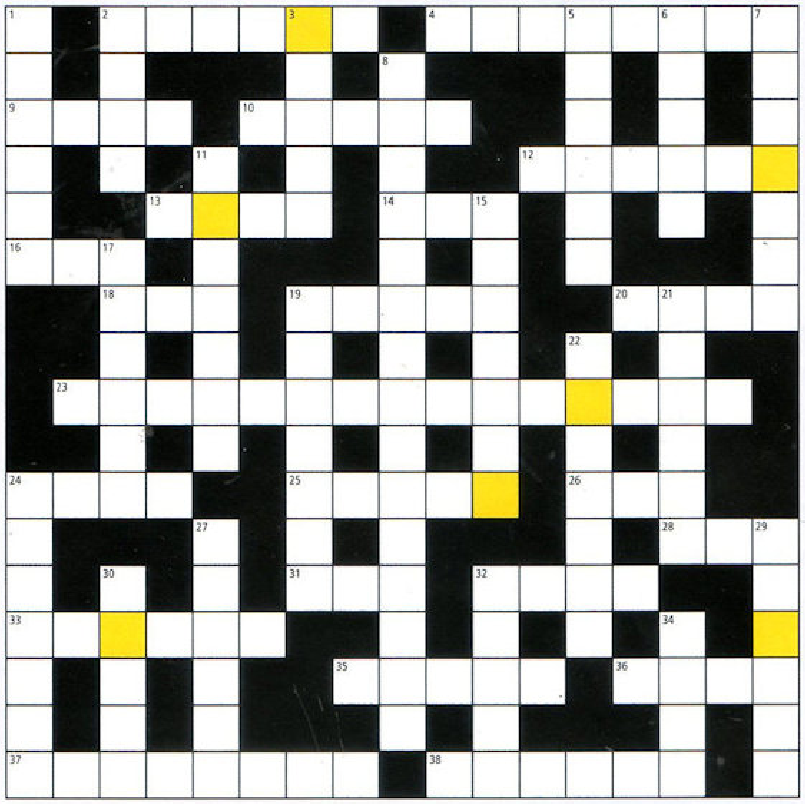
The Time Lord Letters is a unique collection of more than 100 never-before-seen letters, notes and jottings both by and to the Doctor – correspondence by turns entertaining and inspiring, funny and flippant, brilliant and incredible drawn from all 52 years of the show.



The Time Lord Letters is published on 24 September, priced £20.00. Thanks to BBC Books, **DWM** has **FIVE** copies to give away to readers who can complete the crossword and rearrange the letters in yellow to form the name of a planet visited by the Fifth Doctor.

Phone* **09011 542 232** (50p per call) with your answer, or you can post it to the address on the opposite page, starting with: "DEAR DOCTOR. KING DIED IN FINAL BATTLE. EVERYTHING ELSE PROPAGANDA. THE DOCTOR"

Calls cost 50p plus your telephone company's network access charge. Always ask the bill payer before calling. Competition lines open on Thursday 17 September and close at midnight on Wednesday 14 October 2015. Service Provider: Spoke, 0333 202 3390. For full terms and conditions see opposite page. Postal entries must reach us by 17 October 2015.



ACROSS

2 The Twelfth Doctor's musical instrument (6)
4 The Second Doctor's musical instrument (8)
9 A companion of the Doctor (4)
10 Character played by Milton Johns (5)
12 Planet destroyed by the Master (6)
13 Pupil at Coal Hill School (4)
14 Beverage offered by Professor Chronotis (3)
16 (and 21 Down) She freed the Doctor and his companions from the cave of skulls (3,6)
18 Interest of Count Scarlioni (3)
19 A companion of the Doctor (5)
20 He worked in the morgue near Sweetville (4)
23 Guest star in the forthcoming series (5,10)
24 ____-return switch (4)
25 Planet for sale! (5)
26 Production code of the first Master story (1,1,1)
28 (and 24 Down) Actor who appeared in *The War Machines*, *The Seeds of Death* and *The Ambassadors of Death* (3,7)
31 ___ car – Romana was given one for her 70th birthday (3)
32 Gordian ____ – the Doctor said it couldn't be untied (4)
33 Lundvik said hers used Tumblr (6)
35 A companion of the Doctor (5)
36 Cleaner known by Jackie Tyler (4)
37 Flora found on Spiridon (3-5)
38 Plastics man (6)

DOWN

1 (and 29 Down) Crew member on Space Station W3 (6,6)
2 He saved Nyssa – The ____ (4)
3 Pike was searching for this pirate's treasure (5)
5 Advisor to Queen Thalira (6)
6 Creatures that were conspicuous by their absence in Leadworth (5)
7 Ancient creature at the centre of the Earth (7)
8 Actor, writer and story editor (6,9)
11 Name given to the skull unearthed by Dr Fendelman (7)
15 He engaged in the gentle art of fisticuffs with the Doctor (7)
17 Old enemies of the Doctor (6)
19 The Doctor suggested that the Nemesis statue affected the fortunes of this country... (7)
21 See 16 Across
22 Davros, at one stage (7)
24 See 28 Across
27 He ended up as a baby (6)
29 See 1 Down
30 Space Corp officer hunting down pirates (5)
32 The tribe of the 'We' (5)
34 Morton ____ (4)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION

V			L	E	G	S		S					B	O	W	
I		F			A		A	T	O	M	I	C			A	
B	R	E	A	K	S			O		E			K	A	R	L
R		D				M		R	O	D					R	
A	N	E	T	H		E		M		U		M	A	L	I	K
S		R				G		O		S		A			O	
C	H	I	P		F	L	A	V	I	A		R		E	R	
O		C		V		O		E				T				K
P	R	O	F	E	S	S	O	R	S	T	A	H	L	M	A	N
E				R				A		H		A		I		I
	T	V		U		D	A	V	R	O	S		F	L	A	G
	E			N		A		A		M				L		H
A	N	I	T	A		E		L		A		F	L	I	N	T
	N					M	E	L		S				G		F
S	A	R	N			O		I			B	A	N	A	N	A
	N			R	A	S	T	O	N		E			N		L
	T	I	E					N		A	N	N	E			L

LAST ISSUE'S PRIZE WORD: MORGAINE

WIN! THIRD DOCTOR ADVENTURES CDs!

This month sees the release of *The Third Doctor Adventures Volume One* from Big Finish – two brand-new audio adventures featuring the incarnation of the Doctor, who was originally played on television by Jon Pertwee. Tim Treloar stars as the Third Doctor, with Katy Manning as Jo Grant and Richard Franklin as Captain Mike Yates.

In *Prisoners of the Lake* by Justin Richards, the Doctor, Jo and Mike Yates dive down to the bottom of a lake – and discover hidden secrets that could mean the end of all life on Earth. Then, in *The Havoc of Empires* by Andy Lane, the TARDIS lands on a futuristic space station in the middle of a diplomatic crisis that might escalate into a galactic war.

The Third Doctor Adventures is available from *www.bigfinish.com* priced £25.00 on CD or £20.00 to download. We've got **FIVE** copies of the CD to give away to readers who can answer this question correctly:

What name did the Third Doctor give to his sprightly yellow roadster?

- A Bessie
- B Betty
- C Bossy

Phone* **09011 542 221** to enter (50p per call) and leave your details to enter, or post your entry to the address below, starting with: "OH, THAT FACE. THAT HAIR... I THINK IT'S RATHER DISTINCTIVE, ACTUALLY!"

BBC
DOCTOR WHO
TWO FULL CAST AUDIO DRAMAS
TIM TRELOAR KATY MANNING AND RICHARD FRANKLIN IN
THE THIRD DOCTOR ADVENTURES
FEATURING CAROLYN SEYMOUR GEORGE LAYTON
PRISONERS OF THE LAKE
THE HAVOC OF EMPIRES

THE AUDIO ADVENTURES OF DOCTOR WHO
BBC
DOCTOR WHO
BRAND NEW ADVENTURES
ANNEKE WILLS AND FRAZER HINES IN
THE YES MEN
BY SIMON GUERRIER
FEATURING ELLIOT CHAPMAN
THE EARLY ADVENTURES

WIN! THE YES MEN CD!

Authentically recreating the mood and style of 1960s *Doctor Who, The Early Adventures* blends full-cast drama and narration to bring the world of the First and Second Doctors to life.

Beginning the second series of four releases, *Doctor Who: The Yes Men* by Simon Guerrier finds the Doctor, Ben, Polly and Jamie at an early stage in their travels together, visiting an Earth colony in the far future. Reprising their television roles are Anneke Wills as Polly and Frazer Hines as Jamie McCrimmon. Frazer also performs as the Second Doctor, taking on the role made famous by the late Patrick Troughton. Meanwhile, taking on the role of Ben Jackson from the much-missed Michael Craze is Elliot Chapman.

The Yes Men is available this month from *www.bigfinish.com* priced £14.99 on CD or £10.99 to download. Thanks to those generous people at Big Finish, we have **FIVE** CD copies to give away to lucky readers who can answer this question:

According to *The War Machines*, to which Royal Navy vessel was Ben Jackson assigned?

- A *HMS Valiant*
- B *HMS Teazer*
- C *HMS Flirt*

Phone* **09011 542 222** to enter (50p per call) and leave your details to enter, or post your entry to the address below, starting with: "THIS BIRD SAVED MY LIFE, SEE!"

WIN! BERNARD WILKIE BIOGRAPHY!

Bernard Wilkie was a pioneer in the world of visual effects. He co-founded the BBC's Visual Effects Department in 1954. Between them they worked on too many BBC productions to list, including *Doctor Who, Out of the Unknown, Quatermass, Monty Python's Flying Circus*, and *Some Mothers Do 'ave 'em*.

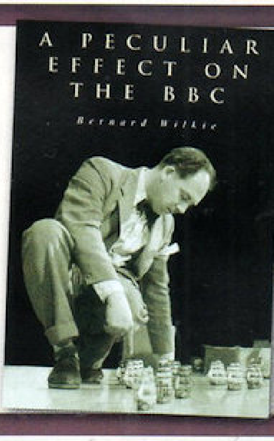
Wilkie passed away in 2002, having written this book in the late 1990s. *A Peculiar Effect on the BBC* is his previously unpublished memoir and looks back on his career as a whole, covering each programme in detail with a light, but still educational, and often cautionary tone. For anyone interested in the history of television, this is a fascinating eye-witness account.

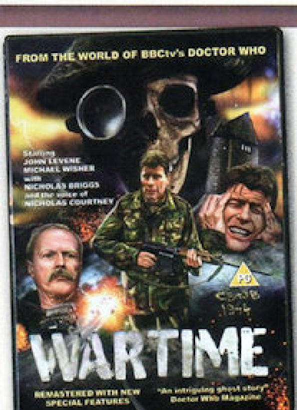
A Peculiar Effect on the BBC is available from *miwkpublishing.com* priced £17.99. Thanks to publishers Miwk, we've **THREE** copies to give away to readers. Just answer this:

With whom did Bernard Wilkie co-found the BBC's Visual Effects Department?

- A Jack Kine
- B Jack Black
- C Jack Harkness

Phone* **09011 542 223** to enter (50p per call) and leave your details to enter, or post your entry to the address below, starting with these disbelieving words: "IT'S AN ILLUSION, IT MUST BE!"


A PECULIAR EFFECT ON THE BBC
Bernard Wilkie


FROM THE WORLD OF BBCtv's DOCTOR WHO
Starring JOHN LEVENE MICHAEL WISHER with NICHOLAS BRIGGS and the voice of NICHOLAS COURTNEY
PG
WARTIME
REMASTERED WITH NEW SPECIAL FEATURES
"An intriguing ghost story" Doctor Who Magazine

WIN! WARTIME DVD!

The very first independent *Doctor Who* video drama, *Wartime*, has been remastered and re-graded, with a full stereo sound mix by Mark Ayres. This groundbreaking production was first released in 1987 and stars John Levene as UNIT's Sergeant Benton. It was written by Andy Lane and Helen Stirling and produced and directed by Keith Barnfather.

In *Wartime*, Benton finds himself battling both a terrorist threat and ghosts from his past – including his father. Michael Wisher, the actor who originally played Davros, plays Benton's father, while Nicholas Courtney and Nick Briggs also appear.

The new release of *Wartime* also includes an in-depth documentary special feature recounting the history of independent *Doctor Who* spin-off dramas and a photo gallery.

Wartime is available now from *www.timetraveltv.com* on DVD (£10), download (£5) or to stream (£2.50).

We've **FIVE** copies of the DVD to give away to readers who can answer this:

What rank did Benton hold in his first story, 1968's *The Invasion*?

- A Private
- B Corporal
- C Rear Admiral

Phone* **09011 542 224** to enter (50p per call) and leave your details to enter, or post your entry to the address below, starting with this: "WELL, WELL, WELL. THE RESOURCEFUL SERGEANT BENTON!"

HOW TO ENTER

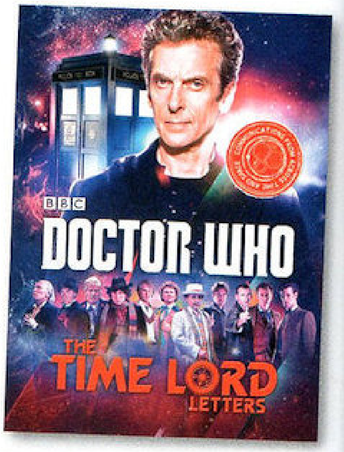
***BY PHONE:** Calls cost 50p plus your telephone company's network access charge. Always ask the bill payer before calling. Competition lines open on Thursday 17 September 2015 and close at midnight on Wednesday 14 October 2015. Service Provider: Spoke, 0333 202 3390 **BY POST:** Send to **Doctor Who Magazine** 491, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 17 October 2015. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

Coming SOON

We talk to the creative talents behind the upcoming *Doctor Who* releases...

BOOK **BBC BOOKS**
RRP £20.00

The Time Lord Letters



RELEASED 24 SEPTEMBER

IN A NUTSHELL: A unique collection of over 100 letters, notes, and jottings both by and to the Doctor – correspondence by turns entertaining and inspiring, funny and flippant, brilliant and incredible.

From the Doctor's plea to the Time Lords to help end the War Games to an extract from the written defence he submitted at his subsequent trial; from his application for the post of Caretaker at Coal Hill School to his apology to the Queen for missing dinner; from telepathic messages to the High Council on Gallifrey to his famous letter to Santa Claus – like the Doctor himself, the mood can change in an instant. *The Time Lord Letters* captures the best and most dramatic moments of an impossible life. You'll never see the Doctor in quite the same way again...

With hundreds of television adventures, told across more than half a century, it might seem difficult to find fresh ways of revisiting *Doctor Who*'s past. But *The Time Lord Letters* has done just that.

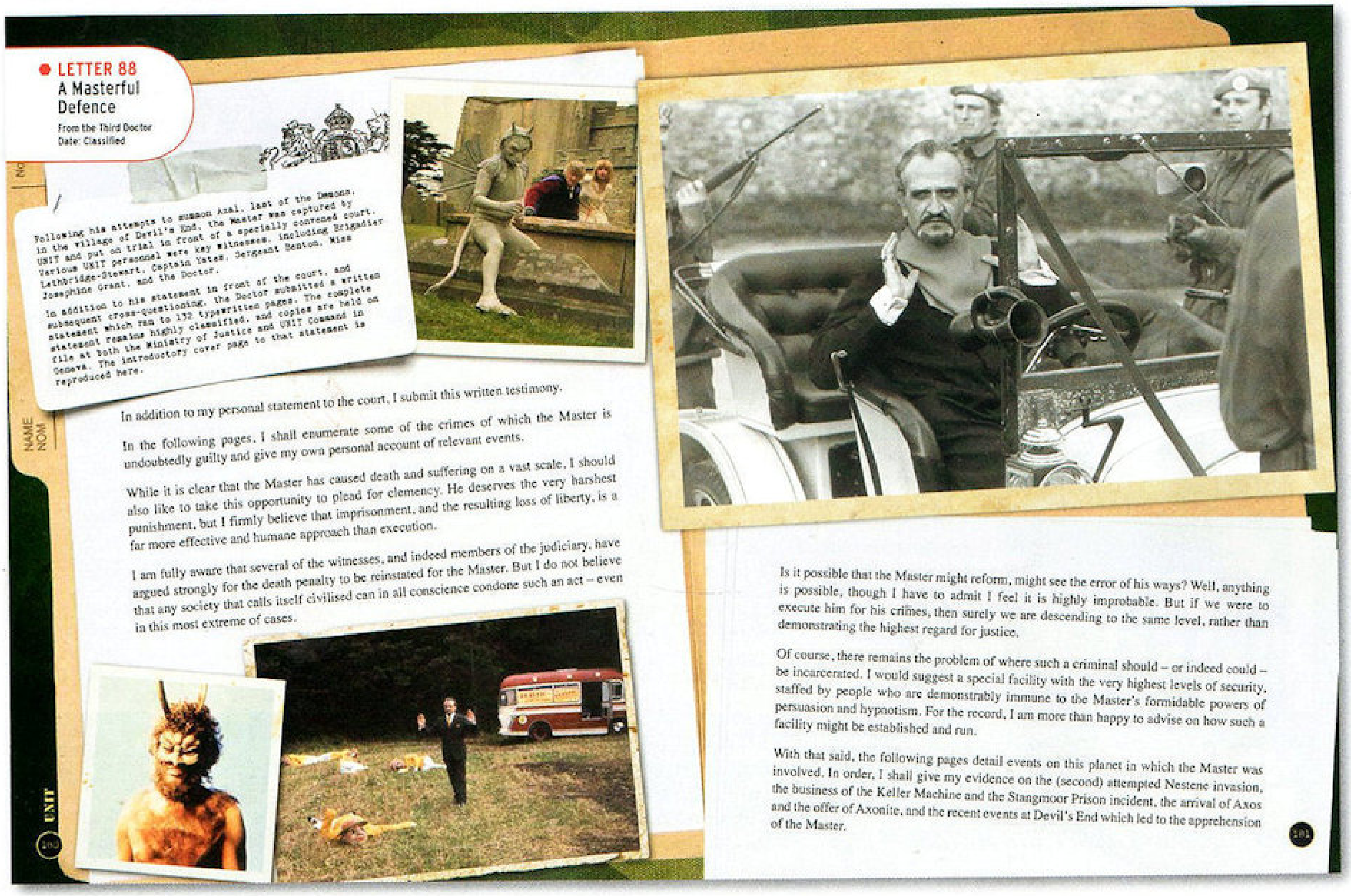
"It's a collection of letters, notes, writings," explains Justin Richards, "mostly by the Doctor, and some are letters *to* the Doctor.

"Each letter has a spread, and you get a facsimile of the letter. They're presented with suitable illustration. Some are handwritten, and some are entered into computers or other devices. Some of them are Post-it notes, some of them are on headed paper from UNIT or wherever, with relevant photographs. There's other 'paperwork', for want of a better term, as well."

The original idea came from Albert DePetrillo, editorial director of BBC Books.

"Books of letters are quite popular at the moment," Justin observes. "I think he was looking at *Letters of Note*, and thought 'Oh, we should do one for the *Doctor Who* universe'. Then we developed that between us."

Justin was assigned the task of finding the accompanying photographs ("for which many thanks to **Doctor Who Magazine**," he says, "whose archives I raided!") and researching and writing the text ("in many ways, the hardest part was working out where letters could occur"), some of which will be familiar.



LETTER 88
A Masterful Defence
From the Third Doctor
Date: Classified

Following his attempts to summon Azal, last of the Demons, in the village of Devil's End, the Master was captured by UNIT and put on trial in front of a specially convened court. Various UNIT personnel were key witnesses, including Brigadier Lethbridge-Stewart, Captain Yates, Sergeant Benton, Miss Josephine Grant, and the Doctor.

In addition to his statement in front of the court, and subsequent cross-questioning, the Doctor submitted a written statement which ran to 132 typewritten pages. The complete statement remains highly classified, and copies are held on file at both the Ministry of Justice and UNIT Command in Geneva. The introductory cover page to that statement is reproduced here.

In addition to my personal statement to the court, I submit this written testimony.

In the following pages, I shall enumerate some of the crimes of which the Master is undoubtedly guilty and give my own personal account of relevant events.

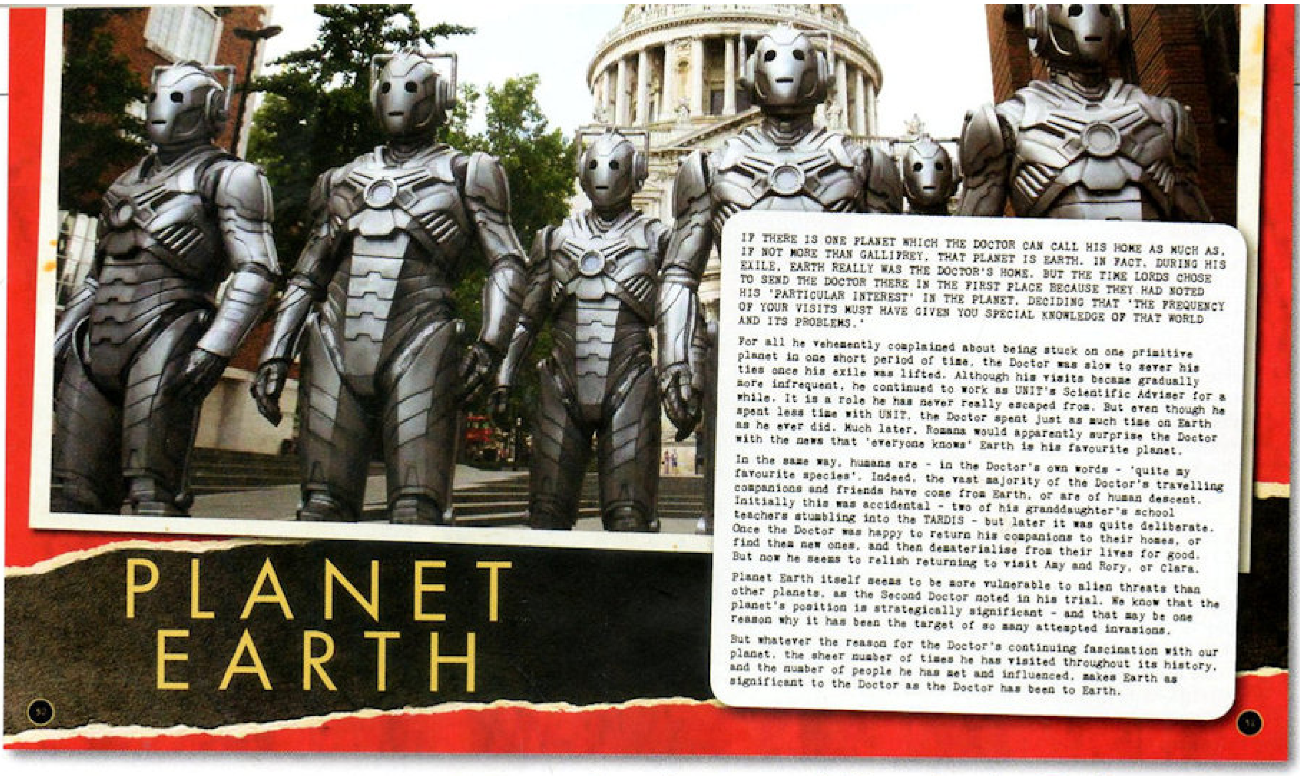
While it is clear that the Master has caused death and suffering on a vast scale, I should also like to take this opportunity to plead for clemency. He deserves the very harshest punishment, but I firmly believe that imprisonment, and the resulting loss of liberty, is a far more effective and humane approach than execution.

I am fully aware that several of the witnesses, and indeed members of the judiciary, have argued strongly for the death penalty to be reinstated for the Master. But I do not believe that any society that calls itself civilised can in all conscience condone such an act – even in this most extreme of cases.

Is it possible that the Master might reform, might see the error of his ways? Well, anything is possible, though I have to admit I feel it is highly improbable. But if we were to execute him for his crimes, then surely we are descending to the same level, rather than demonstrating the highest regard for justice.

Of course, there remains the problem of where such a criminal should – or indeed could – be incarcerated. I would suggest a special facility with the very highest levels of security, staffed by people who are demonstrably immune to the Master's formidable powers of persuasion and hypnotism. For the record, I am more than happy to advise on how such a facility might be established and run.

With that said, the following pages detail events on this planet in which the Master was involved. In order, I shall give my evidence on the (second) attempted Nestene invasion, the business of the Keller Machine and the Stangmoor Prison incident, the arrival of Axos and the offer of Axonite, and the recent events at Devil's End which led to the apprehension of the Master.



IF THERE IS ONE PLANET WHICH THE DOCTOR CAN CALL HIS HOME AS MUCH AS, IF NOT MORE THAN GALLIFREY, THAT PLANET IS EARTH. IN FACT, DURING HIS EXILE, EARTH REALLY WAS THE DOCTOR'S HOME. BUT THE TIME LORDS CHOSE TO SEND THE DOCTOR THERE IN THE FIRST PLACE BECAUSE THEY HAD NOTED HIS 'PARTICULAR INTEREST' IN THE PLANET, DECIDING THAT 'THE FREQUENCY OF YOUR VISITS MUST HAVE GIVEN YOU SPECIAL KNOWLEDGE OF THAT WORLD AND ITS PROBLEMS.'

For all he vehemently complained about being stuck on one primitive planet in one short period of time, the Doctor was slow to sever his ties once his exile was lifted. Although his visits became gradually more infrequent, he continued to work as UNIT's Scientific Adviser for a while. It is a role he has never really escaped from. But even though he spent less time with UNIT, the Doctor spent just as much time on Earth as he ever did. Much later, Romana would apparently surprise the Doctor with the news that 'everyone knows' Earth is his favourite planet.

In the same way, humans are - in the Doctor's own words - 'quite my favourite species'. Indeed, the vast majority of the Doctor's travelling companions and friends have come from Earth, or are of human descent. Initially this was accidental - two of his granddaughter's school teachers stumbling into the TARDIS - but later it was quite deliberate. Once the Doctor was happy to return his companions to their homes, or find them new ones, and then dematerialise from their lives for good. But now he seems to relish returning to visit Amy and Rory, or Clara.

Planet Earth itself seems to be more vulnerable to alien threats than other planets, as the Second Doctor noted in his trial. We know that the planet's position is strategically significant - and that may be one reason why it has been the target of so many attempted invasions.

But whatever the reason for the Doctor's continuing fascination with our planet, the sheer number of times he has visited throughout its history, and the number of people he has met and influenced, makes Earth as significant to the Doctor as the Doctor has been to Earth.

"Some of them are letters that we know from the series," he nods, "like the letter that Reinette leaves for the Doctor in *The Girl in the Fireplace* [2006], for example – several that are based on letters that we know existed."

"Others are things like a letter left for Victoria by the Second Doctor, when he leaves her behind in *Fury from the Deep* [1968]. A letter of thanks to Sally Sparrow [from 2007's *Blink*]. There's the letter the Doctor types for Sarah in *Robot* [1974-75], which is short but interesting. Letters to Winston Churchill. A letter of application for the post of caretaker at Coal Hill School [2014's *The Caretaker*] – and a letter of application for Susan Foreman to go to Coal Hill School [prior to 1963's *100,000 BC*], as well. There's one from the Twelfth Doctor to Santa Claus. So there's all sorts of things."

> **"There's a letter of thanks to Sally Sparrow; the letter the Doctor types for Sarah in *Robot*... all sorts of things!"**
>
> **JUSTIN RICHARDS AUTHOR**

The idea is to add colour and detail to established moments in the Doctor's life.

"There are no shock-horror revelations," admits Justin. "You don't learn anything about the Doctor's childhood – we haven't put in his school report or anything like that! It's all expanding on or building on things that we already know."

But there's context for newcomers, too...

"There's enough background to be able to understand what's going on," Justin assures us. "If you're not aware of what happens in the 1965 story *The Myth Makers*, for example, you can still enjoy what we did for that. Each letter, it gives you a title, and it tells you who it's from, and when it was written – if we know! A lot of them are 'date unknown', not surprisingly...!" **DAN TOSTEVIN**

IN THE SHOPS...

Your guide to the *Doctor Who* books, audios and magazines available soon...

SEPTEMBER

WEDNESDAY 23

BOOK - PARTWORK

- ***Doctor Who: The Complete History*** **Issue 2** Panini, £6.99

THURSDAY 24

BOOK - FICTION

- ***The Time Lord Letters*** by Justin Richards. BBC Books, £20.00

MONDAY 28

BOOK - COMIC COLLECTION

- ***The Eye of Torment*** [Twelfth Doctor] Panini, £13.99

WEDNESDAY 30

AUDIO DRAMAS

- ***The Yes Men*** by Simon Guerrier. [Second Doctor] Big Finish, £14.99 (CD), £12.99 (download)
- ***The Third Doctor Adventures Volume One*** by Justin Richards and Andy Lane. [Third Doctor] Big Finish, £25.00 (CD), £20.00 (download)
- ***Criss-Cross*** by Matt Fitton. [Sixth Doctor] Big Finish, £14.99 (CD), £12.99 (download)
- ***Terror of the Sontarans*** by John Dorney and Dan Starkey. [Seventh Doctor] Big Finish, £14.99 (CD), £12.99 (download)
- ***Torchwood: The Conspiracy*** by David Llewellyn. Big Finish, £9.99 (CD), £7.99 (download)

AUDIO READING

- ***Etheria*** by Nick Wallace. [First Doctor] Big Finish, £2.99 (download only)

OCTOBER

THURSDAY 1

AUDIO READING

- ***The House of Winter*** by George Mann, read by David Scofield. [Twelfth Doctor] BBC Audio, £9.25 (CD)

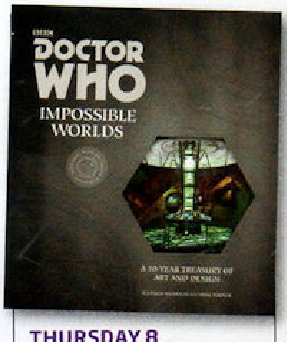
TALKING BOOK

- ***Big Bang Generation*** by Gary Russell, read by Lisa Bowerman. [Twelfth Doctor] BBC Audio, £25.00 (CD)

WEDNESDAY 7

BOOK - PARTWORK

- ***Doctor Who: The Complete History*** **Issue 3** Panini, £9.99



THURSDAY 8

MAGAZINE

- **Doctor Who Adventures** Issue 7 Panini, £3.99

THURSDAY 15

MAGAZINE

- **DWM Issue 492** Panini, £4.99

WEDNESDAY 21

BOOK - PARTWORK

- ***Doctor Who: The Complete History*** **Issue 4** Panini, £9.99

THURSDAY 29

BOOK - NON-FICTION

- ***Impossible Worlds*** by Mike Tucker and Stephen Nicholas. BBC Books, £30.00

MAGAZINE

- ***The Essential Doctor Who*** **Issue 6: *Davros*** Panini, £9.99

FRIDAY 30

AUDIO DRAMAS

- ***The Forsaken*** by Justin Richards. [Second Doctor] Big Finish, £14.99 (CD), £10.99 (download)
- ***Planet of the Rani*** by Marc Platt. [Sixth Doctor] Big Finish, £14.99 (CD), £12.99 (download)
- ***Doom Coalition 1*** by Matt Fitton, John Dorney, Marc Platt and Edward Collier. [Eighth Doctor] Big Finish, £20.00 (CD and download)
- ***Jago & Litefoot Series Ten*** by Simon Bernard & Paul Morris, Jonathan Morris, James Goss and Justin Richards. Big Finish, £30.00

All information correct at the time of going to press.

AUDIO READING

BIG FINISH
RRP £2.99 (download)

Etheria

RELEASED 30 SEPTEMBER

IN A NUTSHELL: Having escaped an ambush by pirates, the Doctor and Vicki are stranded on a strange world, in the shadow of vast rock formations and islands in the sky. The only way home is through the treacherous Etherlands, where the invisible Ether alters the perception of anyone who enters...

As the *Short Trips* range returns to the First Doctor, it's bringing back 60s psychedelia.

"I think the idea was just to make it as outrageous and trippy as it could be," laughs writer Nick Wallace, "while still maintaining a coherent narrative.

"There were obvious limitations in terms of what you could do on television in the 1960s, but watching the Hartnell years, you never get the sense that there was a lack of ambition – they wanted to create these fantastic worlds. You would see, with things like *The Web Planet* [1965] and *The Keys of Marinus* [1964], and even *The Chase* [1965], that there was never any lack of imagination or ambition in terms of the setting. So it was nice to be able to replicate that, and be able to give it full flow, and make wonderful."

The Doctor and Vicki are led through *Etheria*'s unusual environment by Theylah, a native guide.

"The idea was I would write it from the perspective of that character," recalls Nick, "but I thought it would be nice to go back and do it from Vicki's perspective. That first draft was very useful background, in that it helped me build that world, because he was very much governed by the rules that you would have to live by, and the dangers that might be there, and the legends. Although not a lot of that necessarily got directly transported into the final draft, it was always there in the background in my head, which I think always helps provide you with a fully fleshed-out world."

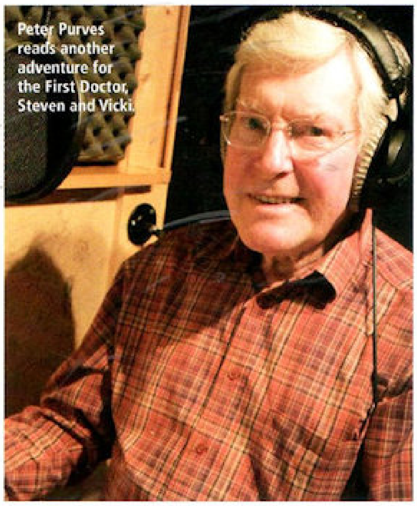
What effect did focussing the story on Vicki have?

"It made the story flow a lot better," Nick admits. "Partly because the perspective of Vicki is a bit more seasoned, so all these wondrous things are going on and she can just describe them – and therefore the audience accepts them, because it's Vicki, who knows what she's talking about.

"Those characters from the Hartnell years are all wonderful to write for. I go for my walk at work at lunchtime, and a few years ago, I was listening to all the missing episode soundtracks from the BBC, and you realise that Vicki is a wonderful little character. She's so sparky, so upbeat and positive. She loves the Doctor, she loves travelling, she's also quite intelligent – she's a great little character. They all are, but she's really well-drawn."

Nick's favourite aspect of writing for Vicki was "probably her perspective on the Doctor, and how she probably manages him – or tries to manage him!" he says. "He has a slightly tense relationship with their native guide, and they're constantly squaring up for a fight. She can read him really well, and knows when to pacify him, or when to let him have free rein. She's always there, making the peace. Vicki almost sets the terms as much as he does, even though he doesn't realise it at times...!"

DAN TOSTEVIN


Peter Purves reads another adventure for the First Doctor, Steven and Vicki.

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

Criss-Cross

RELEASED 30 SEPTEMBER

IN A NUTSHELL: Bletchley Park. Britain's most secret weapon in the Second World War. Leading Wren Mrs Constance Clarke directs her charges to provide vital assistance to the boffins stationed in the Manor House. But a recent arrival among the code-breakers, the mysterious Dr Smith, has attracted the attention of MI5's spycatchers...

The Sixth Doctor is getting a new companion – meet Constance Clarke!

"She's more mature than the younger companions like Peri or Flip," observes writer Matt Fitton, "and has that air of self-sufficiency that Evelyn's got, and is not afraid to take him down a peg or two as and when it's needed – but still with that younger outlook on life, and sense of discovery and adventure. Even though he's had so many different companions, I think this is a particular mix we haven't seen before with him."

"Unusually, we cast Miranda [Raison] and then created the character around her," explains producer David Richardson. "We love working with her, and admire her enormously as an actor, and it seemed the most brilliant opportunity. Constance Clarke is kind of Mrs Peel to the Sixth Doctor's Steed, in very loose terms."

"Constance is a very capable and very intelligent Wren in the Women's Royal Naval Service who, when the Doctor finds her, is working at Bletchley Park, the World War Two decoding centre," reveals Matt. "She works well in compliment to the Sixth Doctor – she's more practical, straightforward, down-the-line, where as he might get distracted or go off on one of his speeches."

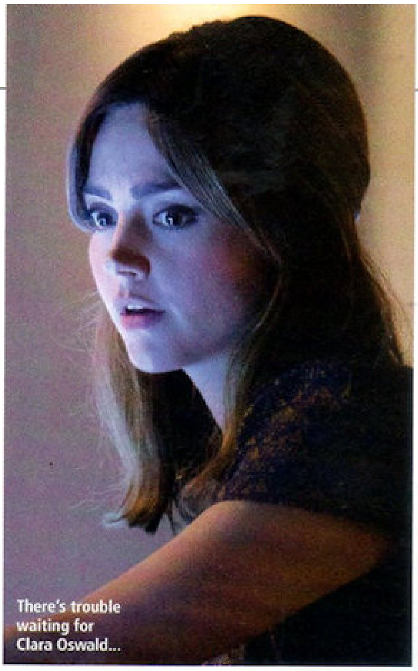
"She's the head Wren, and she's very much 'best foot forward', 'stiff upper lip', and all that stuff," adds Miranda herself. "She's not really fazed by what she sees, in terms of the supernatural. She's sort of like 'An *alien*?!' – shocked, momentarily, at the things she hears. But she doesn't fight knowledge, she doesn't say 'That can't possibly be true' – she takes it as read, and says 'Oh, right, well how does that work?'"

But her relationship with the Doctor starts on rockier ground...

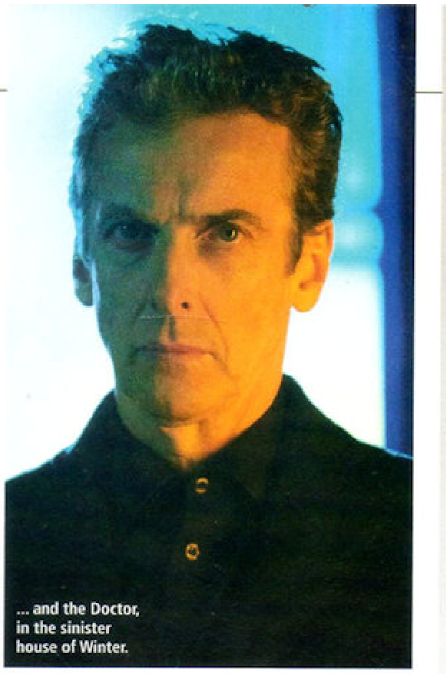
"The first encounter between the two of them is really Constance giving him a dressing-down for not being considerate towards her staff," Matt

> **"Constance is not really fazed by what she sees, in terms of the supernatural..."**
>
> **MIRANDA RAISON CONSTANCE CLARK**

Miranda Raison (in red) and Colin Baker lead the cast of *Criss-Cross*.



There's trouble waiting for Clara Oswald...



... and the Doctor, in the sinister house of Winter.

explains. "Starting on the back foot, the Doctor begins to impress her over the course of the story – and she impresses him."

"She wants to keep things quite formal with the Doctor – she wants him to call her 'Mrs Clarke'," Miranda smiles, "because she's a married woman and yet they're going off together in the TARDIS. I think there's a sense of propriety there that's quite nice, in terms of having an assistant. 'It wouldn't be seemly for you to call me Constance'! So I think it's a nice relationship that they're going to have."

So who is *Mr* Clarke? Miranda has her theories...

"I think they were probably one of those couples that, in a slightly different time, might have run a safari park in South Africa," she says. "They're one of those 'get up and do it' sort of couples."

"What his fate is, and what he's been doing in the war, is something of a mystery at present," Matt smiles. "There are seeds laid in this story which may or may not come back at some point in the future..." **DAN TOSTEVIN**

AUDIO READING

BBC AUDIO
RRP £9.25 (CD)

The House of Winter

RELEASED 1 OCTOBER

IN A NUTSHELL: The Doctor and Clara are called to a mysterious, isolated house on a moonlet in the Asurmian Reach. There they meet the inscrutable Justin Winter and his two assistants, Joey and Carenza. Winter has called for the Doctor's help: he and his friends are trapped in the house, all exits having long ago been sealed...

The audio adventures of the Twelfth Doctor continue, as he encounters another member of the mysterious Winter family.

"He's given them this calling card that allows them to summon the TARDIS," writer George Mann reminds us, "on this understanding that on the worst day of their life, they can always call the Doctor in, and he'll always come and help. So there's a nice bit of timey-wimey stuff where the Doctor doesn't know how, or where in his timeline, he's given this family this permission and this calling card."

This time, it's Harrison Winter who's invoked that promise...

"We're on Braviss II, which is a human colony world in the twenty-fifth century – so we've jumped to the future of the Winter family here," says George. "Harrison initially tells them what's happened is there's been a revolt. There's a revolution happening. With him being a nobleman, part of the ruling elite, he's been put under house arrest, and he's only got two of his servants left in the house. They can't get out, and he feels he's at risk of his life, and that's why he needs the Doctor's help.

"The idea with Harrison was for a bit of a mysterious character. He's a guy who's been trapped. But the Doctor, from quite early on, has a suspicion that there's more to the story than Harrison's letting on."

The relationship between the two, George says, is "testy, to start with. He's pretty unhappy that, again, he's been summoned unceremoniously. Harrison's a nobleman, and he's used to getting his way, and he treats the Doctor in that fashion. The Doctor's sole purpose is to help Harrison in this instance – and obviously the Doctor doesn't take too kindly to that! So he's decidedly unimpressed with him, I think.

"He thinks, at first, it's going to be a quick job – 'I'll use the TARDIS to hop them out of this prison' – and then realises very quickly that that's not the case. The TARDIS won't get them out, and he's trapped too, so the only way he can get out is to help them – and that makes him more and more suspicious, so you've got this deepening mystery of who Harrison Winter really is, and what his real agenda is. And of course, we find out as well that there's a monster in the house..."

The result is a tense, exciting adventure.

"I was aiming for quite a claustrophobic atmosphere," explains George. "Calling it *The House of Winter* – it's a haunted house story, in a sense. Hopefully, it'll feel a bit like a thriller. The mystery's deepening. Things start to become a bit clearer to the Doctor, but he doesn't quite let on straight away what he thinks is going on. Risk is mounting, and I'm hoping that people are going to listen to it clutching the arms of their chairs..." **DAN TOSTEVIN**

BACK ON TV!

Classic episodes showing on British television this month...

On HORROR

SEPTEMBER

Remembrance of the Daleks (Parts Three & Four)	Thursday 17
Silver Nemesis (Parts One & Two)	Friday 18
Silver Nemesis (Part Three)	Monday 21
The Greatest Show in the Galaxy (Part One)	Monday 21
The Greatest Show in the Galaxy (Parts Two & Three)	Tuesday 22
The Greatest Show in the Galaxy (Part Four)	Wednesday 23
The Curse of Fenric (Part One)	Wednesday 23
The Curse of Fenric (Parts Two & Three)	Thursday 24
The Curse of Fenric (Part Four)	Friday 25
An Unearthly Child, The Cave of Skulls	Monday 28
The Forest of Fear, The Firemaker	Tuesday 29
The Dead Planet, The Survivors	Wednesday 30

OCTOBER

The Escape, The Ambush	Thursday 1
The Expedition, The Ordeal	Friday 2
The Rescue (ie the final episode of *The Daleks*)	Monday 5
The Mind Robber (Episode 1)	Monday 5
The Mind Robber (Episodes 2 & 3)	Tuesday 6
The Mind Robber (Episodes 4 & 5)	Wednesday 7
The Seeds of Death (Episodes One and Two)	Thursday 8
The Seeds of Death (Episodes Three and Four)	Friday 9
The Seeds of Death (Episodes Five and Six)	Monday 12
Doctor Who and the Silurians (Episodes 1 & 2)	Tuesday 13
Doctor Who and the Silurians (Episodes 3 & 4)	Wednesday 14

On WATCH

SEPTEMBER

Vincent and the Doctor	Thursday 17
The Lodger	Friday 18
The Beast Below	Sunday 20
Victory of the Daleks	Sunday 20
The Time of Angels	Sunday 20
Flesh and Stone	Sunday 20
The Vampires of Venice	Sunday 20
The Pandorica Opens	Monday 21
The Big Bang	Tuesday 22
The Impossible Astronaut	Wednesday 23
Day of the Moon	Thursday 24
The Curse of the Black Spot	Friday 25
Amy's Choice	Sunday 27
The Hungry Earth	Sunday 27
Cold Blood	Sunday 27
Vincent and the Doctor	Sunday 27
The Lodger	Sunday 27
The Doctor's Wife	Monday 28
The Rebel Flesh	Tuesday 29
The Almost People	Wednesday 30

OCTOBER

A Good Man Goes to War	Thursday 1
Let's Kill Hitler	Friday 2
The Pandorica Opens	Sunday 4
The Big Bang	Sunday 4
The Impossible Astronaut	Sunday 4
Day of the Moon	Sunday 4
The Curse of the Black Spot	Sunday 4
Night Terrors	Monday 5
The Girl Who Waited	Tuesday 6
The God Complex	Wednesday 7
Closing Time	Thursday 8
The Wedding of River Song	Friday 9
Planet of the Dead	Sunday 11
The Waters of Mars	Sunday 11
The Doctor's Wife	Sunday 11
The Rebel Flesh	Sunday 11
The Almost People	Sunday 11
A Good Man Goes to War	Sunday 11
Let's Kill Hitler	Sunday 11

All information correct at the time of going to press.

WOTCHA!

The page that lives entirely on roots and berries and things, and puts itself into trances. It's quite disgusting.

BY THE WATCHER

ROBOTS OF DEATH TOP TEN

▲ ROCK AROUND THE VOC ▲
▲ I WANT TO HOLD YOUR SAND ▲
▼ DISTANT DUMS ▼
▼ TAKE THAT LUCANOL OFF YOUR FACE ▼
▲ WHAT KIND OF POUL AM I? ▲
▼ AIN'T NO PARTY LIKE AN SV7 PARTY ▼
▲ DON'T STOP 'TIL YOU GET UVANOV ▲
▲ SEX CRIME (D84) ▲
▲ DON'T MESS WITH MY TOOS TOOS ▲
▲ WHAT DO YOU WANT TO THROW ▲
THOSE HANDS AT ME FOR?

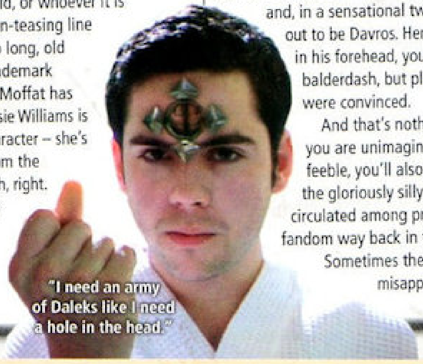
A History of Doctor Who in 100 Objects...

#62

ADAM MITCHELL'S THIRD EYE

In the immortal words of BBC3's Alastair Fergus: welcome back, viewers. Here at the Devil's Hump, the excitement is intense. The stage is set. What shall we see when the curtain rises?

Yes, it's that time of year again. A new series of *Doctor Who* is almost upon us, and the rumours are buzzing about like a swarm of demented wasps. We've all seen the trailers, so we know that the Daleks and the Zygons are back, along with Missy, and the Skarasen, and that pesky renegade Morbius, and a surprise reappearance by John Simm's incarnation of the Master, not to mention the Cat Nuns, and the Tharils from *Warriors' Gate*, and the Bio-Mechanoid from *Dragonfire*, and of course Romana, or the Rani, or River Song, or Susan Foreman, or another incarnation of Missy, or Bernice Summerfield, or whoever it is trotting out that fan-teasing line "What took you so long, old man?" With his trademark ambiguity, Steven Moffat has explained that Maisie Williams is playing "a new character – she's not a character from the Doctor's past." Yeah, right. A likely story. She's playing Cessair of Diplos, I tell you. Or possibly Tasambeker.



"I need an army of Daleks like I need a hole in the head."

With the exception of those last two, all of the above rumours have genuinely been circulating on the internet in recent weeks. And that's just a handful. I'm not here to confirm or deny any of them – as if I'd know anyway – but I think we can safely conclude that they can't all be true. For one thing, it'd make for one heck of a complicated story arc. And for another thing, contrary to one of the daftest clichés known to science, we all know that there's plenty of smoke without fire. David Tennant was recently spotted dining out with Russell T Davies, which was enough to prompt some *Doctor Who* fans to speculate that both gentlemen are about to return to the show. Hmm. Don't hold your breath, folks.

A Vanir of excitement.

As the Eighth Doctor so nearly declares in the TV Movie, "I love *Doctor Who* fans – always seeing patterns in things that aren't there." And he's right: our habit of putting two and two together to make five has been around for as long as fandom itself. Ten years ago, during the all-too-brief Eccleston era, a mid-season rumour sprang up which maintained that Rose's temporary squeeze Adam Mitchell, dumped back home at the end of *The Long Game* with a finger-clicking iris implant in his skull, was going to reappear in *The Parting of the Ways* – and, in a sensational twist, would turn out to be Davros. Hence the third eye in his forehead, you see. Complete balderdash, but plenty of people were convinced.

And that's nothing. If, like me, you are unimaginably old and feeble, you'll also remember the gloriously silly rumours that circulated among pre-internet fandom way back in the 1980s. Sometimes they'd arise from a misappropriated titbit of truth: for example, a fannish glimpse of a Vanir helmet in the BBC costume department gave rise to a widespread belief that the Ice Warriors were to return in *Terminus* – a rumour which became so pervasive that several disappointed fanzine reviews ended up berating poor old *Terminus* for failing to feature a monster that it had never intended to feature in the first place. A year earlier, a garbled whisper about caves and dinosaurs led to wild speculation that the Silurians would be returning in *Earthshock*, a notion mischievously encouraged by a preview in this very magazine before being kicked into the long grass by the surprise return of the Cybermen.

And those were among the more sensible ones. Other rumours ranged from the outlandish to the downright bonkers, but that didn't stop fans earnestly believing them. Here are just a few of the stories that did the rounds: the villain in *The King's Demons* was going to be the Meddling Monk; the monsters in *The Five Doctors* included the Zygons and the Zarbi; the incidental music for *Battlefield* was to be composed by prog-rock legends Hawkwind; the role of Morgaine would be played by Kate Bush (who, lest we forget, was also the secret author of *Kinda* and *Snakedance*); an entire episode of *The Happiness Patrol* was to be rendered in cel animation; *Silver Nemesis* was to be set entirely on Gallifrey, and would end with Sylvester McCoy made up to look like William Hartnell, stealing the TARDIS and starting the series all over again. Honestly, you couldn't make it up. Except that someone did.

Anyway, back to the present. I can't reveal my sources, but I have it on good authority that Reece Shearsmith is playing the Keller Machine. Apparently he's nailed it.

IN A NUTSHELL: Seriously though, Zarbi in *The Five Doctors*. That would've been amazing.

THE STOCKBRIDGE ENGLISH DICTIONARY

ATTACK OF THE CYBERMEN: a drawing-pin from Telos.
DARK WATER: see your GP immediately.
INFERNO: construe a negative.
THE MUTANTS: silent insects.
THE MAGICIAN'S APPRENTICE: the wizard is Mr Hancock.
THE WITCH'S FAMILIAR: I'm sure I recognise Miss Hawthorne.

THE *Six Faces* OF DELUSION

"Fancy a dance, Brigadier?" asked Mike. "Kind of you, Captain Yates," replied Lethbridge-Stewart, "but I'd rather have a BLANK." Which five of these facts connected with the BBC's vintage game show are supermatches, and which one goes home with a *Blankety Blank* chequebook and pen?

Answer revealed at the bottom of the page.

1 Two Doctors have appeared as celebrity panellists on *Blankety Blank*: Jon Pertwee and David Tennant.

2 Other *Doctor Who* regulars seen on *Blankety Blank* include Louise Jameson, Bonnie Langford, Kate O'Mara and Bernard Cribbins.

3 Dalek operator Dan Barratt was once a contestant on *Blankety Blank*.

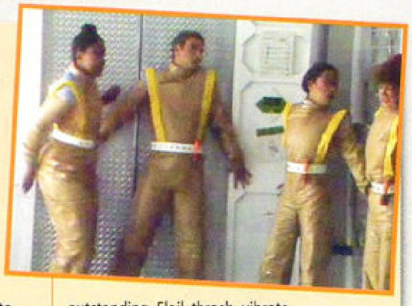
4 The undisputed queen of *Blankety Blank* was *Earthshock*'s indomitable Beryl Reid, who appeared in more than 25 editions.

5 Talking of which, *Blankety Blank*'s famous revolving set was created by Bernard Lloyd-Jones, the set designer of *Earthshock*.

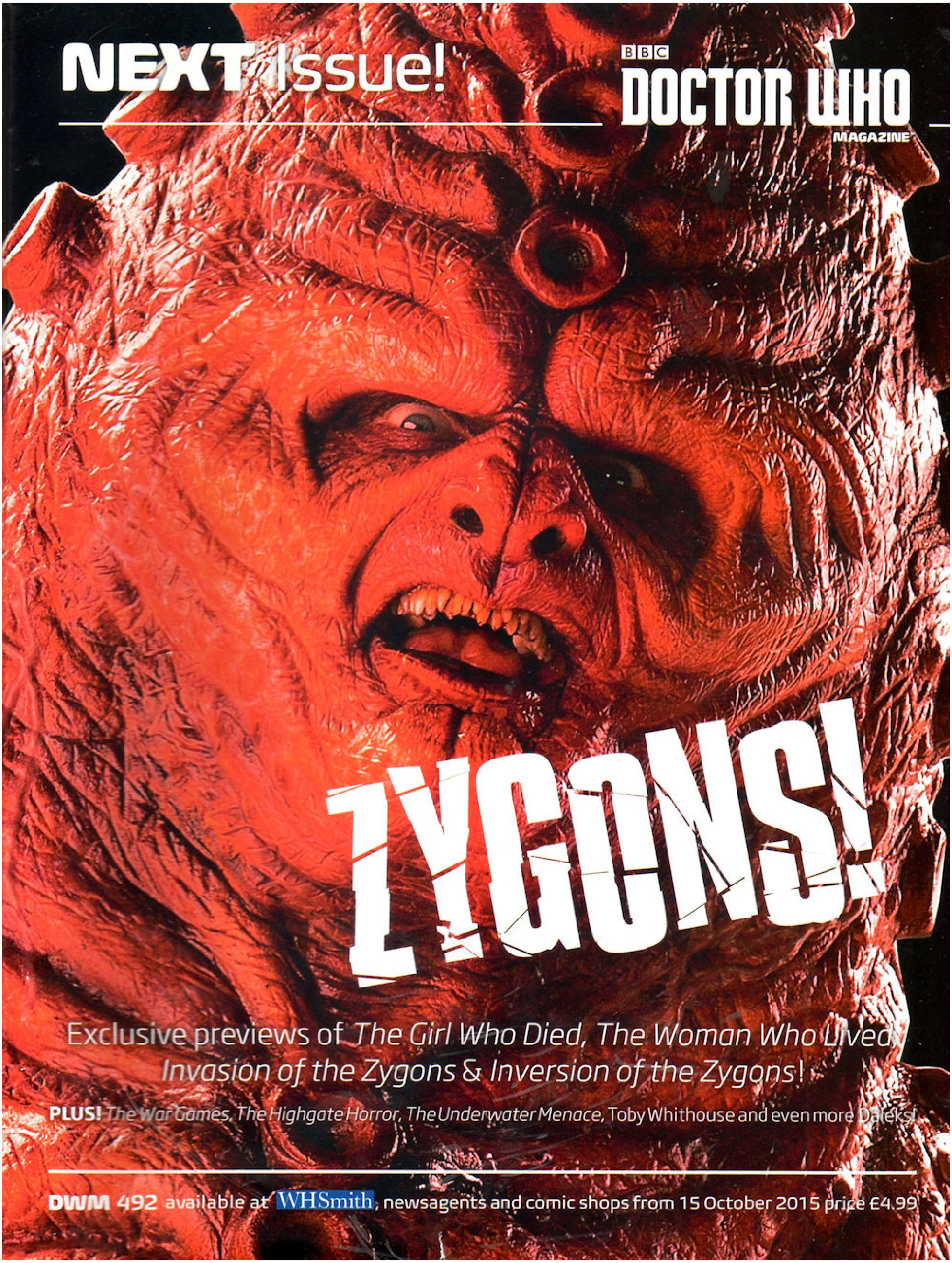
6 All four actresses who played the Cryons in *Attack of the Cybermen* have appeared as celebrity panellists on *Blankety Blank*.

SUPPORTING ARTISTS *of the month*

Dying convincingly on screen is a tricky business, and never more so than when being polished off by a video effect that's going to be added later. We're all familiar with the spectacle of artistes clutching non-committally at their stomachs and gently descending to the studio floor as if they've decided to have a little sit down. So three cheers for Season 21, in which the favoured expiration technique is quite different. Here we open the lungs and yodel with glorious abandon for an unfeasibly long period while writhing and flailing about like Iggy Pop in concert. Check out the demises of the fake Colonel Archer and his fellow duplicates towards the end of *Resurrection of the Daleks* – but before you do that, join me for the mighty Myrka massacre at 4:30 in Part Three of *Warriors of the Deep*. There's some exceptional work going on here. Our fearsome sea-monster lashes its electric tail against a bulkhead, sending a pulse of death shooting along the wall to the four crewmembers who, for reasons which remain unclear, have foolishly decided to press themselves up against it. What ensues is quite outstanding. Flail, thrash, vibrate, argh, arms aloft, slo-mo-tumble, brand new dances, nightclubbing, bright white clubbing, isn't it wild?



The Six Faces of Delusion: Number 6 is the fib. Faith Brown and Sarah Greene were *Blankety Blank* regulars, but the other two Cryons never quite scaled those dizzy heights.



NEXT Issue!

BBC DOCTOR WHO MAGAZINE

ZYGONS!

Exclusive previews of *The Girl Who Died, The Woman Who Lived, Invasion of the Zygons* & *Inversion of the Zygons*!

PLUS! *The War Games, The Highgate Horror, The Underwater Menace*, Toby Whithouse and even more Daleks!

DWM 492 available at WHSmith, newsagents and comic shops from 15 October 2015 price £4.99

BBC

DOCTOR WHO MAGAZINE™

ISSUE 491
November 2015
UK £5.99 | US $11.99
panini magazines